



**SCHOOL
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Send all editorial mail to 400 Woodland Drive, Buffalo 23, New York
Send all business mail to Printers Building, Worcester 8, Massachusetts

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Midwestern: Dwight Early and Sons, 221 N. LaSalle Street,
Chicago 1, Illinois. Phone CEntral 6-2184

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the art education magazine

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using this issue

This month, instead of commenting on specific features, we would like to review some of the objectives of *School Arts* in order that you may evaluate how well they are being met. The broad reading audience includes classroom teachers who have had little training in art, art school graduates who have had few if any courses to equip them for teaching, administrators and supervisors of art who do not teach in the classroom—and many who do both, those who understand art processes but who need to know more about philosophies in art education, those who teach on the pre-school or elementary level, those who teach on the secondary or adult level, students in teacher training classes, high school students, those who want to understand more about materials and processes, those who want to know more about artists and their work, those who want to know about new books and films, those who want to know what is really going on in art education and what its goals are for the future.

It would take a dozen magazines to cover the various areas of interest represented by our readers, if each was devoted to a single area or level of interest. Most of our subscribers have many needs and interests, many of them teach and/or supervise on more than one level. To provide separate magazines of the quality of *School Arts* for each area would require an enormous expenditure for the various subscriptions required by individual teachers. And even if each reader had only one interest, the cost would be tremendous to produce separate magazines with limited circulation. Please keep this in mind if you find any articles not on your level or interest, and regard them as a "bonus" in addition to the articles that are of special concern to you. *School Arts* sincerely endeavors to provide a balanced magazine which meets needs of a variety of readers. Please do not be offended if we include something you already know or feel that you do not need. Look, instead, for the many articles that are significant for you. There may not be as many as you would like in a given issue, but over the year's schedule of issues you will find many more articles on any given level than could be bought for the same price with specialized publications. And if we fail to provide as much help as you need, please let us know. Better still, write the kind of an article that you think should appear.

Those who edit the magazine and write the articles are practicing teachers, educators, and artists. They are dedicated people, and their views and suggestions are shaped by what goes on in the schools from personal knowledge. The advisory editors are not merely "prestige" names on the masthead, but they contribute in an active way to shaping the policies of the magazine. All of them participate in professional organizations, attend conventions, speak and conduct workshops, and otherwise help shape the art edu-



The new St. Mary's Romanian Orthodox Church, Cleveland, has an exterior enamel by Ed and Thelma Winter. Measuring twelve by sixteen feet, enamel includes twenty-five panels.

tion profession as it is today. None are professional journalists. They do not merely interpret or report on the profession. They have a large share in making it. Keep our problems and purposes in mind as you read this issue and every issue. If you have any suggestions at any time, write to the editor.

NEWS DIGEST

Children's Art Month. March 1961 will be observed as the first Children's Art Month, sponsored by The Crayon, Water Color and Craft Institute. The purpose is to emphasize the value and importance of participating art in the growth and development of all children. It will provide an excellent opportunity to acquaint the public with the significance of art education, and to highlight its accomplishments and its needs. During this month nationwide publicity is planned by the Institute, and art educators are urged to cooperate by planning local programs, exhibitions, and workshops for parents and teachers. Suggestions are available from The Crayon, Water Color and Craft Institute, 420 Lexington Avenue, New York 17, New York. Give this your support!

How can art educators promote depth and quality of the visual experience in our schools? Dr. Peter Selz, curator of painting and sculpture at the Museum of Modern Art, shares his views on this basic topic.

Peter Selz

IS IT ART?

There is no question: much progress has been made in art education during the last twenty years. By and large, teachers have broken away from the mechanistic approach of copying pictures or nature with painstaking care. We no longer go in for stenciling or filling in outlines with colors. When studying color in the upper grades we generally do not resort to the use of an uninspiring color wheel that makes no sense anyway, nor do we learn about space through the dreary study of linear perspective. But this progress report is largely expressed in negatives. We don't do this and we don't do that. We have discarded much that was dead weight. But what has taken its place? The *creative* approach. This was once explained to me by a dedicated teacher who said something to the effect that "the creative approach was creative teachers creatively teaching creative children to work creatively in the creative art room." Anything goes as long as it is called "creative," a term which is used pretty indiscriminately. Often it is just another name for the old "how to do it" approach.

Our art curriculum has, certainly, become more student oriented. We use art to solve many psychological problems. We give clay to the aggressive youngster and often encourage him to pound it to a pulp, knowing that this is a healthier outlet than many others we can think of. It may be a great relief to his smaller fellow students, for instance, but, if you'll excuse the question, is it art? We stimulate competitive students to engage in various art and design contests, or we may espouse group painting, giving a number of students an assignment which makes a cooperative effort necessary. Fine—but is it art? We permit the shy student to paint alone off in a corner and then proudly exhibit the results of his labors, which, in optimum conditions may give him the class approval he has not achieved for his physical prowess, or may even give him parental approval, perhaps for the very first time in his school career.

Teachers have learned to use the art class to tolerate individual differences, and some sympathetic teachers have even gone so far as to respect personal values. We have



Dr. Peter Selz, author, art educator, and museum curator.

been able to help students of low verbal ability to find important means of expression, perhaps even thus to master subjects they otherwise could not have learned. We are permitting children to express very real psychological needs. All this is extremely important to the child as he grows up, but again: is it art? Are our colleagues who are teaching science or English as much concerned with life adjustment? What is our subject, anyway?

By one method or another Johnny eventually learns to read. College teachers are generally dismayed about how badly he reads and how little he has read by the time he is registering for Freshman English. But he has read *something*. Ill-prepared as he is, he will have read *Gulliver's Travels*,

a play or two by Shakespeare, some Mark Twain and Dickens, and a few poems by Wordsworth, Browning, Donne and Keats. He may even have heard of Herman Melville and Thomas Hardy. But how much art does he know? Has he ever heard of Picasso? Or Rembrandt? Or Michelangelo? Have the works of these men assumed any meaning for him? Not very much, I'm afraid. The American painter Karl Zerbe gave a questionnaire to his entering students at the Boston Museum School asking them who, in their opinion, was the greatest artist of all times. Forty-three in a class of a hundred replied: Norman Rockwell. These, mind you, were art students, entering an art school.

Mr. Zerbe is now at Florida State University, and he and his colleagues have been most cooperative in running a special test so that I could use its results in this discussion. This recent questionnaire shows only a slight improvement over the earlier results in Boston. The fact that it has been filled in by students taking art and design courses in a southern university instead of by art school students in the north seems to make little difference. The high school preparation remains the same. Asked to name the most significant 20th century American painter, most students were unable to answer the question at all. Those who did, again thrust Mr. Rockwell—and this time Grandma Moses—far out in front of other contenders. I'm not sure these students know what they like, but they like what they know. Since the art of the world has been withheld from them by their parents and their teachers, they admire Norman Rockwell!

Few students taking college English would consider Edgar Guest the greatest of the world's writers; few aspiring young singers would, upon entering Juilliard, indicate a similar admiration for Pat Boone. Somewhere along the line we have failed. We have failed precisely by making no attempt to bring students into contact with works of art. And we may ask why this should be so. Surely, nobody will deny that seeing a great painting can be as meaningful as the experience of listening to a symphony or watching the performance of a significant play. Nobody doubts our intense personal satisfaction at confronting a work of art, be it a prehistoric cave painting, African sculpture, a painting by Rembrandt or by Matisse, a Greek temple, a Gothic cathedral, or Taliesin West.

We would agree, all of us, that these works hold in store a considerable emotional experience for the beholder, sometimes almost a physical experience, and possibly also an intellectual response. Here we can gain a great enrichment for our lives; we can grasp relationships which endow life with meanings we have not known about and never felt before. Here are possibilities for the keen enjoyment and the affirmation of life which grow from the experience of participating in that great dialogue which has always taken place between the creative artist and the public responding to his visual message. All this can take place at almost any age level. The language of form and line and color is direct and immediate, and we do not have to wait until a student reaches a high level of maturity before he can

respond to it. He can respond if he merely has the opportunity to see. We have plenty of evidence of children's active and significant response to works of art at the Museum of Modern Art. Here, when three- to eight-year-olds were asked what they should like to take home or hang in their school, they indicated preferences for Chagall, Van Gogh and Klee. There is no reason to doubt that similar results could be obtained elsewhere.

Original works of art are preferable, but when they are not available, we can substitute reproductions, slides and films. Records, after all, are acceptable substitutes for musical performances, and reading a play can take the place of seeing it performed on the stage.

In addition to the immediate emotional response to the work of art—i.e., the esthetic experience—there is also the fact that we ought to permit the next generation to possess the cultural heritage that rightly belongs to it. At the high school level, students are certainly ready to understand the relationship between a work of art and the culture which produced it; in fact they will be able really, almost tangibly to grasp the Renaissance by a study of the work of Michelangelo, or the medieval mind and its religious experience by seeing the cathedral of Chartres. Seeing the art of the past in relation to its total culture may also help the student to respond to the art of his own time; perhaps by approaching contemporary art he will even learn to explore the deeper meaning and values of modern life. The artist has always been the spokesman articulating the values of his time, and yet we keep this whole world from our students. In our own time, it is the artists who held out against our mechanized mass culture of dumb conformity, yet few of our students in the schools have the opportunity to see their work.

Now it is true that in some school systems art appreciation, while practically excluded from the art courses, finds a place in the social studies curriculum. There, in units on "American Indian Life" or the "Peoples of the Balkans," we may come upon the study of Indian basketry and Rumanian embroideries. But there are several objections to this approach, the principal one being that art teachers ought to be better qualified to teach art appreciation than social studies teachers. In addition, I should hope they might find more significant visual manifestations of the spirit of man than Indian baskets and Rumanian peasant blouses.

Although dedicated in principle to the "creative approach," in actual practice in the art class we are often bogged down in exercises for their own sake. Living in an age of gadgetry, the art teacher has become seduced by new techniques, new gimmicks, new ways of doing things. There is this over-emphasis on working in a variety of media, as if the media rather than mind and feeling would create the work of art. I've never seen a medium do anything by itself. I remember the accolades received by an elementary school art teacher in Chicago because she managed to have fifth graders make silk screen prints, whereas only sixth graders had done so before. The art education magazines

are filled with new techniques, new media, new tricks. But a mobile by Alexander Calder—a sensitive, delicately balanced dance of organic forms floating through the space they define—has mighty little to do with the tiresome little mobile Christmas ornaments pupils make under the supervision of teachers who have never grasped the difference between the poetry of Calder's imagination and the mechanical "Wing-Dings" flooding the market.

I remember another art teacher who took her class to a superb exhibition of 20th century sculpture at the Museum of Modern Art. Much could have been said to help these children sense these as works of their own time, to make them appreciate the visions of the artists. Instead, she assembled them before a fine wire sculpture by Richard Lippold and asked them to study it because she was going to have them *make* wire sculpture in class next week. She was blind to the fact that art is more than technical dexterity, that art does not consist of bending wires, that it is not even *simply* a matter of techniques, but a personal vision of life and the world. Lippold's unique way to achieve that mystic sense of space, which is peculiarly his and *only* his. It cannot be imitated any more than Calder's mobiles or the work of any other artist can be successfully mimicked. The very essence of a work of art is that it is unique and communicates an experience which nothing else in the world can transmit.

We do pay lip service to "Art Appreciation." But when it comes to the actual curriculum there is no place for it. Here are some examples.

In the *Art Teaching Guide*, published by the Chicago Public Schools, some statements are made about "seeing, feeling, and appreciating design elements in the natural and man-made world" and about "recognizing and appreciating the work of well-known artists of various cultures," but when it comes to the outline of the actual program from Kindergarten to Junior College I see nothing but "activities." "*Creative Activities*," to be sure. There is time for enameling metal, for designing in leather, for enriching cloth, but no time is set aside for the study of works of art.

The New York City school system, in its teaching guide for grades seven, eight, nine and ten, has a section on *Appreciation of Art* for each grade, encouraging the teacher to take the pupil to museums, to show films, slides and reproductions, to have discussions on art and artists, etc. But here again art appreciation and art history are not an integral part of the curriculum. Of course, there are almost insurmountable problems of which I am aware. First of all, there are no elementary school art teachers in New York City. There are, I believe, eight supervisors of art who are carrying a tremendous burden with true heroism. If they were to do their work methodically they would get to each school every four years. The trouble is, there is no time for art in our schools.

And art appreciation takes time. It cannot be merely a by-product, something we do in passing, any more than

we can read a play by Eugene O'Neill to help us write a better play for the Christmas performance. Art is not just a matter of activity. Art is, above all, a matter of contemplation. As it takes time to create a work of art, so it takes time to experience it, and the art class is the place where this time should be made available to the student. Instead we think that the only legitimate occupation in an art class is making things. We have this strange concept that *art is what the student in his art class produces*. This is really preposterous. Nobody would suggest that English literature consists merely of classroom themes.

One reason for our predicament, for the lack of looking at works of art in the schools, is that many teachers remember with horror the old *Picture Study*, which urged young people to like dreadful sepia prints of certain pictures like Millet's *The Angelus* because they were thought to be good, instead of permitting students to form their own values by exposing them to the ever-changing values of the artists. Instead of looking at the work, the class would make up little stories about the pictures, or would be expected to memorize names and dates which have absolutely no meaning for most young people. This is hardly what I suggest when I urge that students should have contact with actual works of art.

There are many difficulties. First of all many art teachers themselves are not equipped to handle true art appreciation, because their own art training was deficient and consisted almost entirely of methods courses, art activities, technique courses. For this we must blame the colleges and the state certification requirements. In the transcript of the recent Conference on Teacher Education and Professional Standards, meeting at the University of Kansas last June, it was observed with surprise that some certified art teachers have had no more than six hours of art appreciation and art history courses in their entire undergraduate and graduate careers combined. Yet the University of the State of New York in its certification requirements for teachers states this fact quite frankly. Fifty-four semester hours of art are required, forty-eight of which are to be taken in various studio courses and a mere six in the history of art. Let me add, that when we speak of art history today, we are not speaking of factual memorizations of names and dates, but of a broadly dynamic approach to works of art and their relationships. In English eighteen hours of courses in literature are the minimum requirement. But the art teacher may have had as little as two courses. And as she—like everyone else—is bound to forget much of what she has learned and teach a little less than she knows, the downward trend continues. Many art teachers paint and want to exhibit their paintings as professional artists. It seems to me that they should also supplement their knowledge of art, keep up with the literature on art and go to art exhibitions whenever they can.

The Kansas Conference made strong recommendations for the improvement of this situation. It suggested an introductory course relating works of art to their respective

cultures for every secondary school student. But we have to begin by training the art teachers. I know of one very well-known graduate school in southern California where, until very recently, MFA students were not even *permitted* any art history courses for degree credit. The faculty, men of considerable local reputation, felt that art history was a waste of time for the future art teacher and recommended their courses in weaving and pottery. Now I have no objection to ceramics, nor even to weaving but I do object to the lack of contact with works of art. The first step, it would seem to me, is a re-evaluation of the college curriculum for the training of art teachers, whereby they might be expected to know as much about their subject as the English teachers know about theirs. And perhaps we can even do a little bit better.

We speak about *consumer education*, about art in the service of education for citizenship. Yet we have not yet really been able to convince the public that art is important in the school curriculum. Now, I'm not certain that my suggestions of bringing more art into art education will do the job of convincing the public either, but at least we should give the students the best there is to offer. If we are thinking about consumer education, we should certainly instill in the future consumer a feeling for works of art he is expected to consume. He may actually buy a picture some day and hang it in his living room. He will daily, indeed constantly, have to make esthetic choices, exercise his taste. But beyond buying a picture, a car, or a well-designed refrigerator, he, as a citizen, will have a voice in the planning of our cities.

Perhaps someone trained to respect esthetic values will protest the destruction of the American countryside by the locust plague of the housing tracts which, in many parts of the country, have blotted out the whole landscape for the sake of real estate profits. There are good ways of planning our cities, and there is the way of letting them grow unplanned, to everyone's distress. Let us train our youngsters to help create a better environment instead of continuing the present deterioration!

If we speak of consumer education in art, we should also think of the art represented through our mass media; we should keep the movie and television public in mind. A student who has enameled a nice-looking earring will not necessarily pick a good movie, become active in city planning in his community, find the personal enrichment of experiencing a work of art, or encourage the truly talented artists in his community. Psychologists demonstrated long ago that there is little transfer of learning. The study of Latin does not train the mind for anything but the study and perhaps the enjoyment of Latin. Copper enameling, by the same token, does not lead to the appreciation of works of art. The successful student will still like Norman Rockwell if that is all he has seen.

If we believe in John Dewey's maxim that the best way to *learn* is by *doing*, and if the art consumer is what we are concerned about, we better learn consuming art by con-

suming it, and the earlier we start the better. In fact, the kind of training children receive prior to their twelfth year will have the greatest effect on their taste formation. All the busy art activity in the art room, the emphasis on crafts and techniques, may not improve public taste. On the contrary, they may possibly have a connection with the popularity of the number sets. The gainfully employed adult, when returning from a hard day's work, may want to continue the art activities he enjoyed in school. But he is tired, and there is this easy way to relax by making a picture. I'm not certain that there is a correlation. All I notice is that at the time that art teachers have emphasized the so-called "creative" approach, number sets have become a multimillion dollar industry.

So much for the general student, the consumer of art. What about the talented student, the exceptional one who is dear to the heart of the art teacher—the student who may become an artist of his time? He too, *especially* he, needs to have contact with the world of art. The artist—except the Sunday painter or true primitive—starts where his predecessors have left off. He must be familiar with their work, because art, in its own way, is additive. The artist adds to the ever-present stockpile of human expression. Nobody has expressed this better than Andre Malraux.

"One of the reasons why the artist's way of seeing differs so greatly from that of the ordinary man is that it has been conditioned, from the start, by the paintings and statues he has seen; by the world of art. It is a revealing fact that, when explaining how his vocation came to him, every great artist traces it back to the emotion he experienced at his contact with some specific work of art; a writer to the reading of a poem or a novel (or perhaps a visit to the theatre); a musician to a concert he attended; a painter to a painting he once saw. Never do we hear of a man who, out of the blue so to speak, feels a compulsion to 'express' some scene or startling incident. 'I, too, will be a painter!' That cry might be the impassioned prelude of all vocations. An old story goes that Cimabue was struck with admiration when he saw the shepherd-boy, Giotto, sketching sheep. But, in the true biographies, it is never sheep that inspire a Giotto with the love of painting; but, rather, his first sight of the paintings of a man like Cimabue. What makes the artist is that in his youth he was more deeply moved by visual experiences of works of art than by that of the things they represent—and perhaps of Nature as a whole."*

*ANDRE MALRAUX. *The Voices of Silence*, New York, Doubleday & Company, 1953, p. 281.

Dr. Peter Selz is curator of painting and sculpture at the Museum of Modern Art. Article is based on his keynote speech at the 1960 meeting of Pacific Arts Association. Dr. Selz speaks from a background of experience as an art teacher; including that of professor of art and director of art education, the Institute of Design, Chicago, Illinois.



PHOTOS COURTESY MINISTRY OF INFORMATION, DJAKARTA, UNLESS OTHERWISE NOTED

The batik artist sits with the prepared cotton hung on a wooden frame. With her left hand she supports the part of the cloth to be covered with wax. With her right hand she dips the stylus into the wax, and covers the parts of the design not to receive dye color. Wax, melted on stove shown, must be kept at the proper fluidity to avoid clogging funnel-like tool.

THE ART OF BATIK IN INDONESIA

Barbara A. Yates

Many school children have had experiences with the basic processes of batik work in their art classes. This article suggests what can be done with these processes when they are developed to a high level.

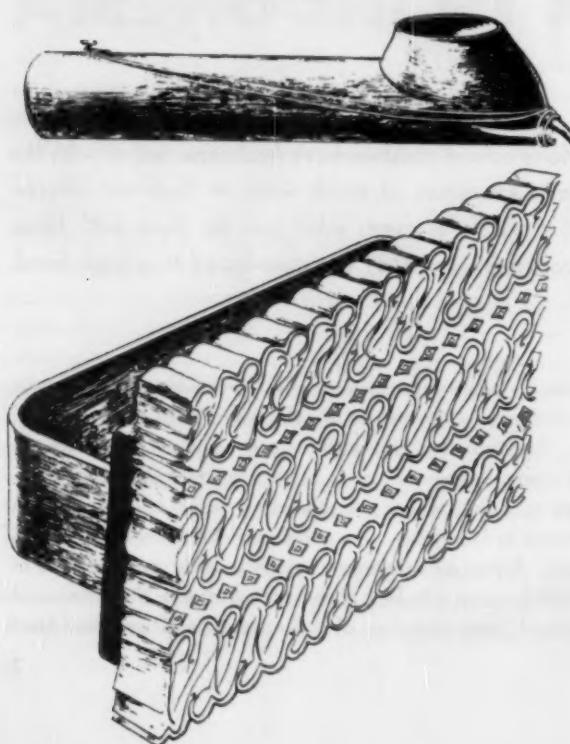
Batik, the curious art of wax painting on textiles, still flourishes on the tiny, populous island of Java in the Republic of Indonesia. The art has been preserved essentially in the same form for almost 2,000 years. Batik is the textile design made by a process of wax painting on both sides of cotton cloth so only those parts *not* covered by wax absorb color. The wax is put on the cloth by means of a copper instrument. The wax drawing is a slow, intricate practice done only by women; the dyeing of the cloth a highly skilled profession

done by men who specialize in this technique. Great artistic skill is needed in the use of color and design.

The origin of batik technique is uncertain. It is thought to have originated in Egypt, crossed the desert by camel caravan to Persia whence it passed to India and via Indian traders to Indonesia. As needlework and samplers were to early American women, so written records reveal the art of batik became a hobby of the court ladies of the palaces of Central Java and part of the education of any well-bred



In a variation of the batik process, a copper stamp is first dipped into the molten wax and then applied block by block until the entire design on both sides is outlined with wax. In the drawing below, the stylus at top consists of a copper point and bowl resembling a funnel, attached to a wooden handle by a tough string. A copper stamp is also shown.



Javanese girl. For more than sixteen centuries they created designs, painted them with wax and developed dyes from vegetable sources—a single batik often taking several years to complete.

As with other ancient art forms and handicraft techniques, certain changes have occurred in modern times. The development of a copper printing block in 1840 and the use of imported aniline dyes after 1918 enabled a brisk cottage industry to develop making a batik in less than a month. Thus, what had been solely the elegant accomplishment of ladies of leisure became commercially plentiful and within the income of the average Indonesian. But the traditional methods of hand painting and use of locally-made vegetable dyes have been kept alive by artists in the ancient royal centers of central Java, Jogjakarta and Surakarta, and in other large Javanese cities. Every Indonesian woman hopes to possess at least one hand-painted batik to wear on special occasions. To discern between the finished hand-drawn or block printed batik requires expert knowledge. Whether the wax is painted by hand, "tulis," or block printed, "tjap," the basic batik technique of preparing and dyeing the cloth is the same.

Preparing the Cloth As the rough cambric still contains filler starch, it must be washed and soaked in a caustic soda-peanut oil solution and kneaded with hands and feet so that the threads become smooth and fine and the material easily penetrable by the dyes. This process is sometimes repeated two to five times daily and in some cases continued for a month. In order to prevent the wax from penetrating too deeply into the material and to make the cambric further suitable for absorbing dyes, it is restiffened by boiling in rice starch. If the wax penetrated too deeply it might have to be rubbed to be removed, thus fading the color and often tearing the fabric. This restarching is one of the most important steps in batik making. In order to obtain a smooth surface for the wax painting the restarched white cloth is carefully beaten on a wooden block with a wooden hammer. Up to this point the cotton has been treated to five processes; washing, soaking in solution, kneading, restarching and smoothing.

Basic Wax Drawing After these five careful steps of preparation, the white cloth is ready for the first wax painting or block printing. This consists of outlining the design and filling in the parts to remain white with wax. Many different mixtures of wax are used, the combination depending upon the desired design. More natural beeswax is used for fine lines, while chemical wax is used when larger areas are to be filled in or covered. The wax mixture for the first basic outlines is mainly beeswax and therefore easily removable. It is applied on both sides of the cloth. When this initial wax covering is later removed, it will leave a warm cream-colored design because some of the color will penetrate through the wax into the cloth. For filling in or covering the areas to remain white a thicker pasty wax, difficult to remove, is used.

First Dyeing The material is now ready for the first dye, in most cases indigo blue. This can appear in hundreds of shades depending upon the method and mixture used. After this initial dyeing, the cloth is washed again, dried and the basic wax covering removed from those parts to receive the next color.

Second Dyeing The areas to remain blue are now covered with a tough wax. This wax layer is sometimes pinched and broken so that the second color introduced will work its way into the cracks and produce a marble effect on the blue. This is sometimes inadvertently done in handling the heavily waxed cloth. From the standpoint of traditional batik this marbled effect, whether intentional or not, is considered inferior craftsmanship, although it is pleasing to western taste. The second dyeing, the last in the traditional batiks of Central Java, consists in giving a brown color to the uncovered areas of the blue design. This process must be repeated twelve to fifteen times to prevent the fading of the resulting reddish-brown color.

Final Processing After the second dyeing, if this completes the design, the colors are fixed by dipping the batik



Batik artists use not only traditional designs that may be derived in part from Chinese, Hindu, or other influences of the past, or by former customs reserved for certain classes, but they experiment with their own modern variations, often using several traditional motifs in different sequence or as inspiration for new designs. Two colors are usually used, and these vary in favor according to various regions.

Dyeing of the simplest pattern may take several weeks, while three or four months are required for more intricate designs.

FOTO FERREN



in a lime and alum solution. The final procedure is to put the batik in boiling water to remove all traces of the wax.

Use of Color Color is one of the key characteristics of batik and one of the most important and complicated steps in batik making. From the three basic dyes (blue, yellow and red) almost a dozen different colors can be obtained by combination plus hundreds of shades of each depending upon the length of time the cambric is left in the dye and the strength of the dye solution. The distinctive use of color differentiates the batiks of one region from those of another. Traditional deep reddish-brown (made from ten special vegetable dyes), blue, yellow and white are typical of Jogjakarta, while the neighboring city of Surakarta uses a lighter reddish-brown, blue and replaces the basic white with a pre-dyeing of the entire cloth in pale brown before the wax painting is begun. The brighter shades of green, violet, and purple are typical of the northern Javanese batiks of Pekalongan and Lasem.

Design The development of design is the core of batik art. Designs are of two general patterns; the geometrical, largely

of Indonesian origin, and the ornamental motifs, showing Hindu-Indian and Buddhist-Chinese influence. Floral motifs, frequently used in combination with the geometrical designs, are of Hindu origin, whereas Chinese design, as well as indigenous animism, is seen in the human and animal representations. Such figures as the Garuda bird, peacocks, horses and the phoenix, symbol of immortality, come from Chinese influence particularly strong along the north coast of Java and seen most frequently in batiks from Pekalongan and Lasem. Although the finished cloth does not have the same splendor as Chinese brocades or the luxurious texture of Indian silks, the skill required in composing the batik design, the techniques of its execution, and its rich tones of color compare well with any Asian textile and thus give batik an important place in Asian art.

Barbara A. Yates prepared this article while in government service in Indonesia, and where she had the opportunity to observe the native workers in their traditional processes. She recently left Indonesia for a special assignment with the American Embassy in Leopoldville, West Africa, and has promised to write on the arts and crafts of this locality.

Small batik shops are found throughout Java. Block-printed batiks are less costly, hand-painted ones are special treasures.



Many art educators withhold information about the use of perspective on the grounds that its study is destructive to creative development. Here is an approach that can be both creative and informative.

Ruth M. Freyberger

A knowledgeable understanding of perspective, or the representing of objects on a plane surface as they appear to the eye, is a "must" for the student who desires to draw realistically. Many people who have never been subjected to its theory are completely baffled in their depiction of depth, or the third dimension of objects. The younger child first becomes interested in the realistic portrayal of objects in the intermediate grades, or fourth, fifth and sixth grades. When he asks questions concerning depiction of depth and foreshortening of objects, he will then be receptive to a simple illustrated explanation of perspective, or the drawing of objects as they appear to be. Help given at this point will result in experiences that are satisfying—so much so that the attacking of further challenging problems will lead towards continued growth in two-dimensional art. Help withheld will only lead to unsatisfying experiences in art and an earlier arrival at the "I don't want to draw," or "Can't draw" states.



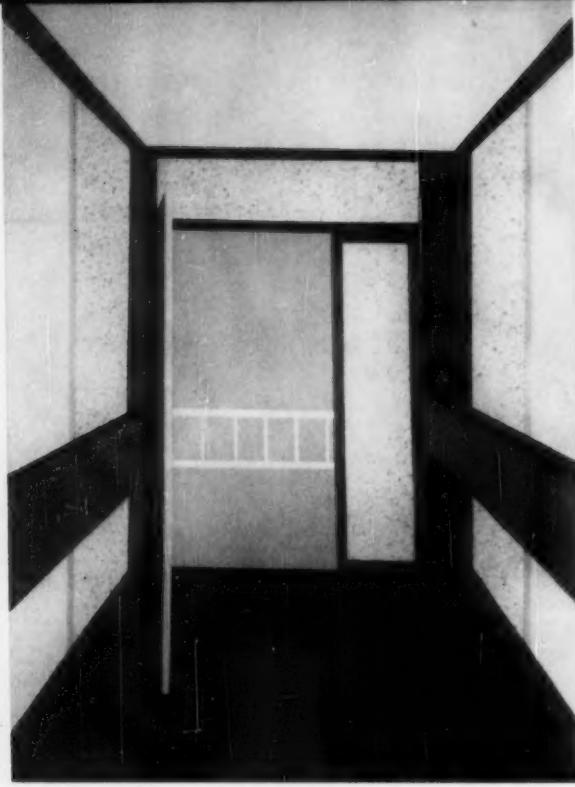
An elementary education student sketches an interior view of the new contemporary art building at the Illinois State Normal University, showing portion of lobby, exterior doors.

PROBLEMS IN PERSPECTIVE

A good way to introduce the subject of perspective to the older student, high school or post-high school age, is to increase his understanding through good background material. One source would be to have him read "Perspective Made Easy" by Ernest Norling. This book, one of the best on the subject, is written in a simple, direct manner and is quite adequately illustrated with line drawings to further instruct the reader. After reading the book, have the student secure from a magazine a good example of parallel or an object drawn from a frontal plane in one-point perspective. Paste the example on a sheet of paper, 12" x 18" or larger. Determine where the horizon line and the vanishing point would be for the selected object and draw them in. Draw the same shaped object to the right and left of the present vanishing point—above and below the eye level until the principle is perfectly understood. Go through the same procedure

for an object drawn in angular, or two-point perspective.

Now show the black and white film, "Perspective Drawing." This film, eight minutes in length, produced by the International Film Bureau, Incorporated, Chicago 4, Illinois uses the cube as a basic form to describe one-, two- and three-point perspective. An excellent color film to use to finish this sequence of background material on perspective is "Space," a ten-minute Bailey film, distributed by the International Film Bureau, as it shows effective ways of representing space by size differences, vanishing points, color, overlapping and space exaggeration. All of these are quite helpful to the student who is involved with the representation of objects in space. The student is now ready for some practical application of the theory he has learned. Interiors of contemporary architecture lend themselves quite well to exercises in the use of one- and two-point perspective.

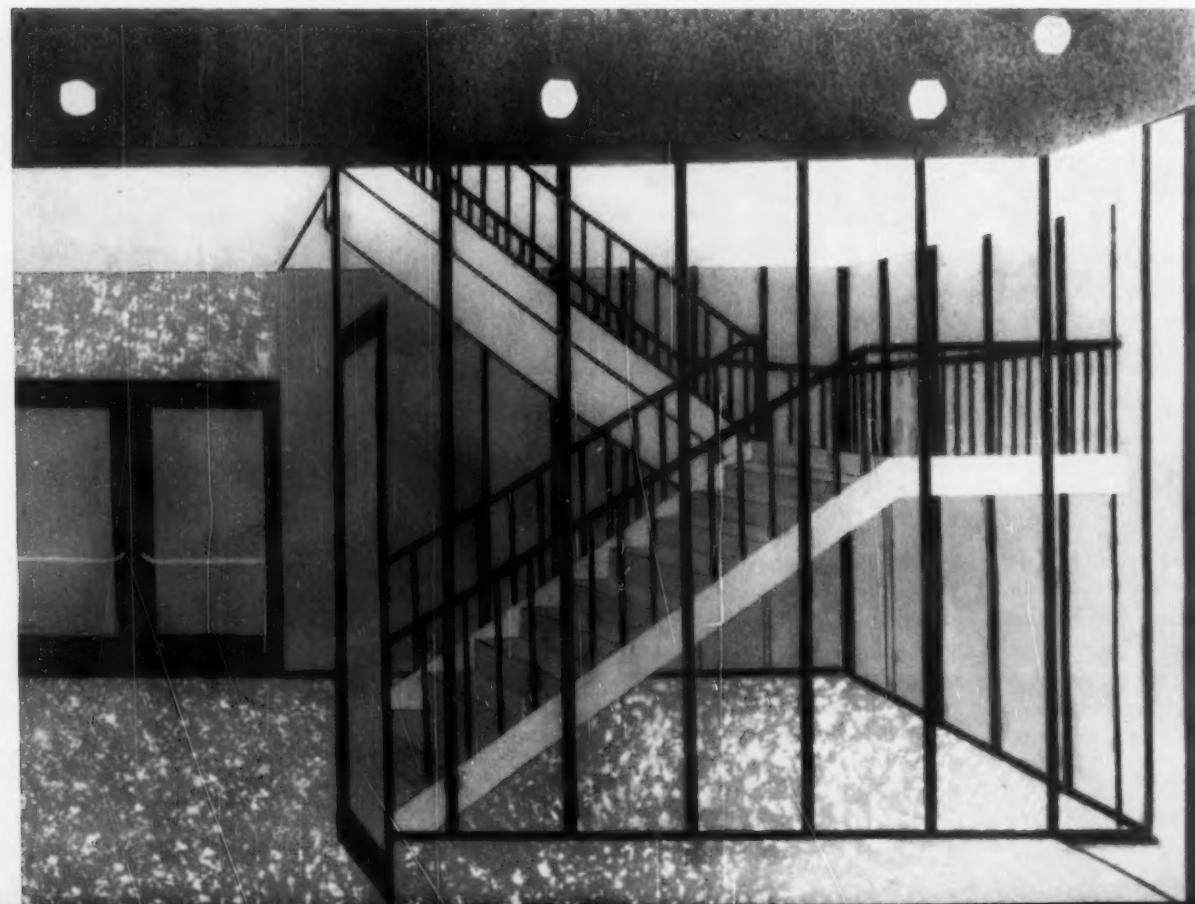


Cut-paper representation of a doorway into a classroom, by an elementary education major. Students made preliminary sketches on the spot and developed them in values of paper.

A project such as this was utilized with a group of post-high school students, beginners in the study of perspective and the relationship it has to representational drawing. A new, quite-contemporary art building on campus was used as subject matter for cut-paper representations in perspective. On a tour of the building certain areas, better adapted to the problem at hand, were pointed out and studied—a doorway leading into a classroom, the portion of the lobby terminating in a double swinging exterior door, the beautiful lines of the staircase leading from a lower to an upper level. The students selected the location that appealed to them, and made several line drawings of the "spot." Then selection was made of the one that had the most design qualities, that solved in the simplest way the problem at hand. A value scale of five neutral tones was made with white at the top as number one, black at the bottom as number five and gray in the middle as number three. The student was asked to create a number two tone, a step between white and gray, and a number four tone, or a step between gray and black. This was done by taking black paper and spraying it with white paint, or white paper and spraying it with black, by spattering, using pen and ink and stippling, or using a sponge for texture.

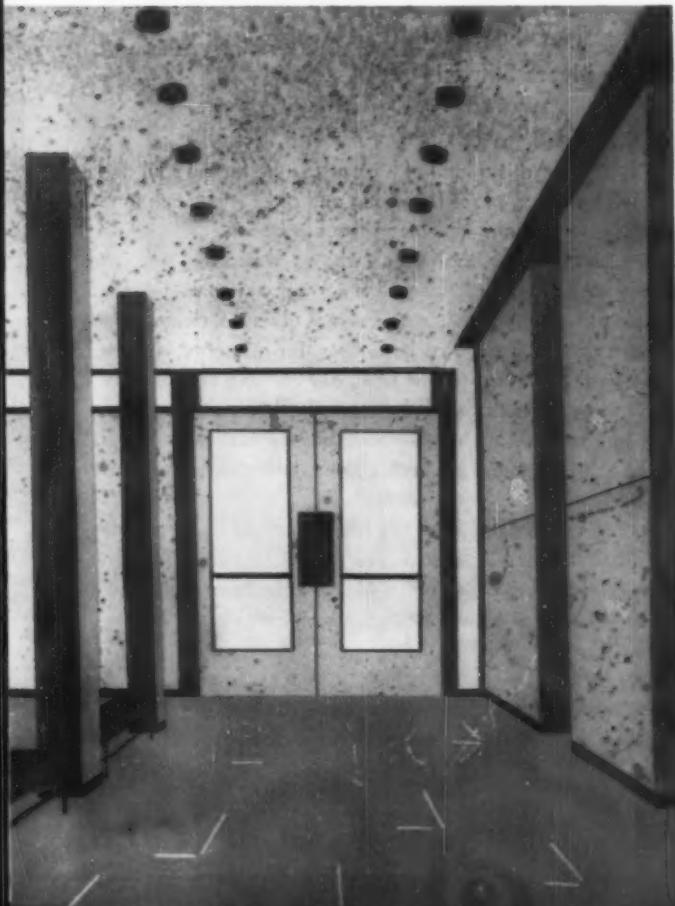
After carefully planning the placement of the five different values on the trial layout sheet, the student was ready to make an enlargement of his carefully planned sketch in

Cut-paper representation of the staircase from a lower to an upper level, carried out in five values by author's student.





Cut-paper representations added interest to the study of perspective. Students enjoyed seeing their work on exhibition.



value on an 18" x 24" sheet of paper. Needing this sketch for a working diagram, a carbon copy was made of it—this to be cut up for use as patterns for the final cut-paper representation. A background sheet of gray paper representing the middle or number three value was used. White drawing paper was used for number one, or the lightest value, and black construction paper for the darkest value or number five. Each student used his own creative type papers for numbers two and four. Care was taken to have straight edges before pasting occurred. A paper cutter was used in many cases to insure better cuts.

This project combined a knowledge and use of perspective, a study of value and its application, and the experience of work in the medium of cut paper. For the student, it synthesized his learned knowledges of the subject and gave him a final product that he found quite satisfying, that he was proud to have created. When exhibited in the gallery that provided the subject matter and inspiration for their creation, they were greatly admired.

Dr. Ruth M. Freyberger is associate professor, department of art education at the Illinois State Normal University, Normal, Illinois. She formerly taught art in Pennsylvania. Her doctorate is from the Pennsylvania State University. The photos are by Nelson R. Smith of the university staff.



Irmgard Thielen of Munich, Germany, an exchange student.

"I miss America, my American friends and family and especially the American method of teaching." So wrote Irmgard Thielen of Munich, Germany. Irmie was an exchange student in Oswego, New York during a recent school year. It was quite a learning experience for all concerned. Although she speaks of our academic freedom and our freedom in the use of art media, Irmie actually displayed more courage in the approach to art than many American students. She was not afraid of color. She was very willing to experiment in color masses.

The German art program, according to Irmgard, was a directed affair. The classes were run as a unit. Individual differences or tendencies were largely ignored. Each student followed the professor's dictates and desires. One phase of art treated in great detail was perspective. All students in the freshman year of high school studied art. After the freshman year, however, there is no further instruction in art. Each student must wait until he goes into a college or other institute of specialization. Besides perspective, the German art student spends much time on field trips to museums and galleries. Irmie called Munich "the art center of the world." Students learned intimate details of the lives of great painters. Our exchange student had a great fund of knowledge in the whole field of art we call "appreciation."

Of all the phases of our program she liked our freedom the most. The freedom to choose subjects to paint, the freedom to experiment, and our liberal supply of free materials, were among the most appreciated advantages of art in an American school. She worked in nearly every medium. There was nothing she feared to try. Her work in clay modeling was outstanding. Despite the fact that she was educated in a directed approach to art she had either

An exchange student liked freedom in art

Mary M. Loschiavo

an innate ability to "see" or a developed acute ability to observe.

Irmie made a lasting impression at our annual Junior Prom last spring. She came here in September looking pretty much like the blue-eyed, plump, Bavarian lass—our preconceived motion picture. By prom time, she had Americanized into a sweet pixie hair-do, self-styled chemise wearing co-ed. Her English was excellent, just enough accent to make her personality even more engaging. Our art department benefited much from her lively presence. She dared to try sculpturing, oil painting, dressmaking, fashion designing, water coloring, and nearly every other medium that only a year's time would allow.

Mary Loschiavo teaches at Oswego, New York, high school.

THE LAND OF ART

Wilbur Moore Stilwell

The Land of Art is a land of high adventure for the soul and mind, an exciting place for young and old. It is a rich land of majestic horizons and incomparable beauty. The child who plants a flower, the woman who weaves a rug, and the man who paints a picture are enjoying a visit there. A traveler, irrespective of race or creed, is always welcome. He is free to come and go as he desires, for it is only in spirit that he can enter or leave the Land of Art. All of its beauty is his when he is there. If he stays, he becomes an artist. Creating beauty, he learns about beauty of the soul and mind, and in learning betters his own. In this way, the land prospers and its population increases.

It is an irresistible land, the home of color and form, of ideas and imagination, and of the heart.

It is a wonderful land for children. Here, they will grow in the way favored by God. Here, all men can grow in His way.

Prof. Wilbur Moore Stilwell is head, department of art, the University of South Dakota, Vermillion, South Dakota.

Beverly Davis and Paul P. Hatgil

Many classroom teachers do not give their students an opportunity to have art experiences because of their own lack of art training. Here is how an art workshop can help overcome this lack of confidence.

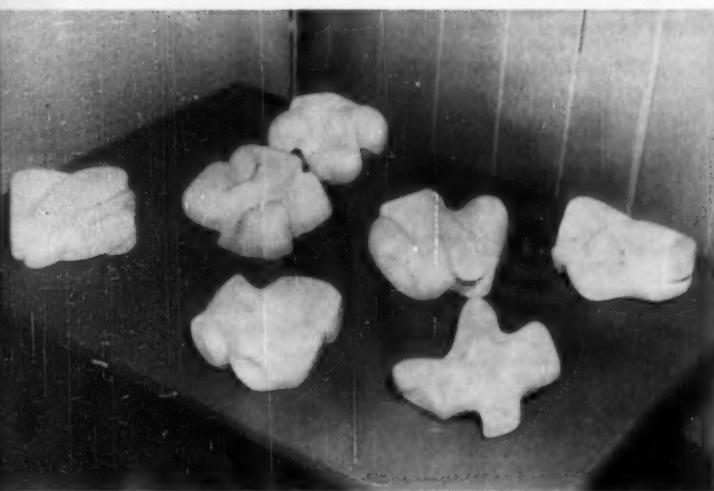
Teachers learn to create by creating

A six weeks' summer workshop in art, conducted at the University of Texas, was designed to provide the elementary teacher with a basic understanding of art and its need in today's education. The class was comprised of over thirty teachers, the majority of whom had had no art training but who had had teaching experience in which they had been faced with the problem of teaching art to children. The aim of the workshop was to give these teachers a fundamental orientation in art, through creative problems in design, which

would develop their appreciation of art, their understanding of its values, and their ability to give a sound art education to children. The course was based around six creative problems, supplemented by lecture, demonstration, and art films. The amount of art ability possessed by a teacher was not considered, but emphasis was placed upon each person's creating as a unique individual, making the most of whatever ability he happened to possess. For art is needed by every human person, to insure full growth to the best he can become.

Students evolving structures from balsa wood that will aid them in their understanding of planes and structural relations.





A plaster carving project helped develop awareness of form.

All drawings, paintings, and designs made in the workshop were displayed in the classroom, to show that these creations were important steps in the education and development of every individual in the class.

Today's classroom teacher must be aware of her responsibility to help every child to fulfill the best within him, by increasing his powers of awareness, creative thinking, and human feeling. In order to grow into a complete adult, responsive to life and appreciative of the world around him, every child needs creative experience in at least one area of the arts, throughout his formative years. If the child of today is not to grow in a crippled manner, neglecting and eventually perhaps destroying the individual, human, sensitive side of himself, the classroom teacher must fully realize and accept her challenge. The elementary teacher cannot possibly fulfill this responsibility to the children in her care, unless she herself comprehends the actual necessity of creative art in today's education; and in order to do this, she must have a clear knowledge of what creative art really is.

The teacher must come to know that one cannot create art by copying, tracing, or filling in neatly prescribed stereotypes, which can have absolutely no meaning or deeply felt importance to the child. She must discover that producing art is not a manipulation of material, a dabbling about in so-called "free expression," with no purpose and no striving for quality. She must find that a created expression in paint, crayon, or clay must possess a distinction, a vividness of feeling, and a wholeness of form which make it art, whatever the age of the child or the talent or lack of talent of the adult who made it. These truths the teacher can find best by actually creating art herself—with perception, sensitivity, and a spirit of inquiry as to what she is doing, and why. Of course, in order for her creative experiences in art to be vital and real, she must not simply attempt "projects" which she will later give her class of children to

do, and she must not create as a child creates, but create as herself—a mature, adult individual with unique experience, thoughts, and feelings to express.

The six problems comprising the art workshop were: pen, brush, and ink drawings; collage; tempera painting; paper sculpture; balsa wood construction; and plaster sculpture. There are countless other materials, such as crayons, wire, clay and papier-mâché, which could have been used just as effectively. The significant point is the aim of the workshop: to foster in every teacher, creative independent thinking; understanding of good design; careful seeing; good craftsmanship; and a concern for quality.

The course began with drawing, as drawing is the most direct translation of experience into visual form. The first drawing problem was to use pen and ink lines to indicate the contour lines about the twisted pieces of driftwood which were closely observed throughout the drawing project, and then to fill in interior lines to express the varied strands and grain of the wood. The second problem was to use degrees of light and dark, made by thinning the ink, to indicate the three-dimensional form, the hollows and surfaces of the driftwood. In these drawings the teachers learned the importance of keen observation and the nature and importance of line and tone in expressing what one sees and wishes to convey through drawing.

Collage, the cutting out and pasting of flat material over a flat surface, was approached next, to introduce color and shapes, and their organization into an effective design. The problem consisted of observing a simple still life and then cutting out of construction paper colored shapes suggested by the objects of the still life: an old accordion, a mask, a shell. These created shapes of paper were then assembled on a large sheet of paper and shifted about until a dynamically varied yet unified whole effect was created. In making collages, the teachers became more aware of colors and the way they work against one another, and of the strength and vitality of a balanced but non-symmetrical design.

Collage led directly into tempera painting. Using the same still life as source for shapes to create, the student made a painting, beginning by using only flat areas of color, as in the collage problem and then using light and dark colors to make the various objects and spaces seem three-dimensional. This problem combined all of the aspects of the previous problems: line, shape, tone, and color.

The remaining half of the course concerned three-dimensional work, beginning with construction of abstract forms from colored construction paper. The aim was to organize bent, folded, and cut planes of paper into a unique and exciting form. The teachers worked for the first time with design in the round, in which the created object must be considered from all viewpoints. They had another new problem in considering the interrelationships of masses and open space.

The second three-dimensional project was creation of a design with balsa wood and sheets of colored cellophane paper. Beginning with sticks of wood of varied lengths, the

student pinned and eventually glued them together to construct a form of various sides or planes of space, having relationship from all about the form. After the basic structure was complete, so that there was a feeling that nothing could be added or taken away without ruining the balance of the whole, colored cellophane papers were glued to some of the planes of space, adding color and transparency. In this problem the student became more aware of both planes and space in design and more conscious of the effects of light on and through a three-dimensional form. The experience with balsa wood design enabled the student to appreciate the plane-space concepts of contemporary architecture.

The last problem was the carving of an abstract form from a solid block of plaster. Before the actual designing of the form, every teacher prepared her own block of plaster by slaking (sifting through the fingers) the dry plaster into a pan of water, stirring it with the hand until it began to thicken, and then pouring it into a cardboard shoe box as a mold. After the plaster hardened, the box was cut away, and the solid block was ready for creative work. The solidity of the plaster block presented a new effect to be considered. The student had to understand the various stages in cutting into a volume of solid material and then proceed from one step to the other, taking care to achieve an effective design.

The first stage was blocking out the basic shapes with a paring knife; the second, hollowing out areas to create negative places; and the third, if the student desired, perforating the form by cutting completely through it, allowing space to penetrate the volume. Then, the student considered the possibility of developing the form into a suspended or a kinetic (moving) design, which could hang in space and turn in the manner of a mobile. Much emphasis was placed upon the importance of careful craftsmanship, as the student carved his design and finally sanded and perfected its surface. The workshop was not concerned with short cuts to making things but with the content and the value of art as a serious study and a needed experience. The course did not attempt to provide answers to all of the problems which teachers might have, but rather to help every teacher to develop a basic understanding of design and creativity which would provide insight into any creative art project undertaken. It was the aim of the course to awaken the teacher to creativity and thus to stimulate her toward further inquiry and investigation.

The creative problems of the workshop introduced the teacher to those elements of design which are the bases of creation for the painter, the craftsman, and the architect, and indeed for the creative thinker in all areas of life. The search for order, excellence, and meaning is essential in all aspects of living—for the furthering of culture and the deepening of the individual. The elementary teachers in the workshop had not been given easy methods, clever tricks, or a ready-packaged art program in a how-to-do-it course. Instead, they had received a real art experience from which they had gained the knowledge, insight, and creative thought with which to build a vital art program of their own, for the chil-



A collage problem helped in the study of color and design.

dren who will come to them for a way to find meaning and purpose in their lives.

Beverly Davis and Paul P. Hatgil are members of the staff of the department of art, The University of Texas, Austin, and conducted the workshop they describe. Other areas of art could have been explored or freer choices made. The significant factor is that teachers really got involved.

A drawing problem helped them study line, value, texture.



Traditional art materials need not always be used as a medium for expression in art. These college freshmen discovered how to take advantage of the materials in their immediate environment for masks.

Richard B. Reinholtz

MASKS, FEELINGS, AND EXPRESSION

The typical college freshman is a conforming conservative individual who comes into a required art class, possibly for the first time, with many pre-conceived ideas about the course and art in general. The instructor here meets face to face with one of the biggest challenges in creative teaching, to get the student to say and do something that is his own idea, something he can be proud of for its own worth, and begin to realize the significance of individual expression. Materials and processes are not delved into immediately, but rather, discussions are developed which try to point out a two-fold purpose in education; one, education in facts, or *the what things are* part of learning, the sciences. Two, the individual's place in regard to these facts; the reactions to the world of science and facts or *the what things mean* part of learning, the arts.

How does this world make the individual feel, what are his thoughts and ideas about this world that he is a part of? What are the arts, how do they operate, what can they do

for the individual? We begin to realize that one's own senses are the vital link between the individual and his environment, and we must first learn to use our senses to their fullest. For education in the arts is basically education of the senses. How do we react through our senses? We begin to see that emotional content and individual expression are very closely linked and that many activities developed through the senses are constantly going on. How does the individual feel towards or about any given thing—a word, a thought, or a material object? How do we show our emotions, by body movements, by facial expression, by talking, by writing, by drawing or singing or dancing about them? These then basically become symbols he has developed for specific thoughts, ideas or feelings.

We begin to examine these methods of expression and the resultant symbols developed, and amongst others, the use of the face as a symbol which naturally leads us to masks and other decorative devices that can be utilized to express individual thoughts, ideas and feelings. An idea emerged to develop a mask that was expressive without using any of the so-called art materials, such as clay, papier-mâché and the like. What could be used? Where could the student find these things? It was quite difficult for many to adjust to this searching, inquisitive stage of learning without having any direct answers given to them. But they began to explore and examine and evaluate their immediate environment for its own worth and suddenly found a new and exciting place to live—the senses are aroused, creative efforts are developing and challenged—the process of expression begins.

Richard B. Reinholtz, who recently taught in New York and Wisconsin colleges, is now an art consultant in California.

Editor's Note: A teacher or student whose primary concern is simply how to make masks will find technical suggestions for various kinds of masks in many books, including a good one, *Mask Making*, by Baranski. The author's point is that the activity or project should have an educational purpose that far transcends the specific technique or project used.

An idea emerged to develop a mask that was expressive, but without using so-called art materials, clay or papier-mâché.



PHOTO BY AUTHOR



This young painter enjoys art because "You can just put colors together in different shapes and make a thing of beauty."

WHAT IS ART?

Art is a great many things to children who find it a natural and normal part of being alive. Here is a composite view of the many possible meanings of art for one group of children and their teacher.

Lenore Harris Hughes

What is art? I asked myself as I trudged up three flights of stairs to meet with my seven daily art classes. Well, what is art? I asked my students as I gazed into their manifold eyes. The first answer came from a little blonde girl who sat sketching the outside world. "It is a kind of new world where nothing is impossible and yet everything is so real." Her eyes were gray and steady. She is the kind of

person that will notice in nature everything with its peculiar markings. She will hear the joyful songs of the birds, and notice the beautiful curves of every animal. She will see the sky and marvel at the clouds with their graceful arrangements. More than one child said, "It makes the objects of the out-of-doors seem more close to me." *Art, therefore, is joy.*

"Art gives one ideals and especially ideas about other countries," said another little girl as she turned the pages of a National Geographic magazine. It makes one see the difference in the types of people in our marvelous world—people that live in the torrid places and see the beauties of every rainbow color in their plant life; people who live in the arctic regions where they are shut in by the terrific cold and snow and yet have the opportunity to see the gorgeous aurora borealis and midnight sun. *Therefore, art is knowledge.*

"What does art mean to you?" I asked one little girl with a dimple in her cheek and a merry smile in her eye. "Art," she says, "is one of the many privileges the school offers. In it you may express your feelings in paints or drawing. It is truly worth its time and patience. Your picture may not be as good as the old masters but you feel it is something you have created yourself." To this young person art is a feeling more than a seeing experience. She is the one who likes to draw a sensation. How would happiness look



Some students feel that art is a kind of new world where nothing is impossible and yet everything about it is real.

to her if placed upon a canvas? *Therefore, art is expression.*

"What does art mean to you?" I asked a very blonde girl with china blue eyes. "Art means bringing dreams to life for me," she says. To her art brought a release from pent-up emotions—an experience of letting go—a spontaneous reaction. *Therefore, art is life.*

Another young girl with very efficient ways of working says, "Art is not only fun but it is learning and wealth and beauty and it is an opportunity to try my hand at many wonderful things." More than one young person said "Art is an opportunity." Opportunity that opens its doors to adventure. It opens its doors to experimentation. It opens its doors to investigation, invention, observation.

There is another group of students who realize that art is not only for release to emotion and for consciousness of beauty but it is also *appreciation*. "Art means a lot to me," said one young girl, "and it should to everyone. Not every-

one can draw well enough to be an artist but it is very beautiful in homes and other places." "Art to me is wonderful," said another with this same idea. "It helps you to understand many things. Without art we would probably be helpless in describing things." We seem to gain a major victory when we get the child to realize that whatever he touches has art in it. When he begins trying to cultivate it so that he will not be helpless in describing things, he has gained one of the main lessons in appreciation.

We need to let youth know that a lot of things about us do not change. For example—daily the flowers give their full free "personalities" to the outside world. This beauty cannot be purchased with a price. Nor can we bargain for a pure song. These things are given in life. No one has ever tried to invent a new octave or a new spectrum of colors. But we do try to adorn them from age to age and make them more attractive. And as we adorn them we grow more sensitive, more alert, and become more susceptible to the influence of colors and noises about us. These colors and noises can assemble themselves into something beautiful called art.

One young man who is learning to paint in a new way told his mother he had never thought that blotches of color placed side by side could really make a picture. "You know mother," he said, "I've always thought to have something beautiful you had to have some object or some thing drawn, but I found out that you can just put colors together in different shapes and it is a thing of beauty." This mother later said, "I am so glad my little boy is learning to appreciate art in everything. Quite often I hear him say as he goes about, 'I wish I had my paintbrush now, I would like to paint that sort of thing.' " This mother is glad to encourage him, and glad to know that he sees *art in everyday life*.

We can see a sharp contrast in the attitude of another mother, however. A freckled-face boy glanced up one day as I paused beside his oil painting and made a favorable comment on his castle in the sky. "Do you think it's really good?" he asked. "Mother said, 'I don't see how you can do anything, you don't have any talent in art.' " To this mother art is only talent, ability to do things in an exact way with your hands. She does not realize that art is *investigation and experimentation*. She does not want to let her child have his own interpretation of life.

I was quite interested in the answer one of our Latin-American children gave to the question. "Art means I can draw what I think of life," he said. "I can draw things and what they mean." To him life had really become an interpretation. But to still another student art is still something she enjoys only from afar. "It is something of beauty and rareness," she says, "such as craftsmanship or a beautiful picture." Observation is another thing which describes art but it should also bring this enjoyment into our own level of everyday living. Another Latin-American girl caught its emotion when she said, "Art means doing new things." In that short statement one can see that she has felt the joy of the paintbrush. She has felt the curve of the clay beneath her hand. She has not only observed but has been able to

venture into this realm of adventure—*creative expression*.

We have gone through the idealistic stage of art development, thinking, feeling, creating, investigating, inventing, interpreting, adventuring, observing, but another group of young people bring us suddenly to earth by telling us that art is training your hands, finding out your talents, developing them for handicrafts. "Art means someday I may be able to help others with colors," stated one utilitarian soul. Whether they like to admit it or not, colors do influence young people. When they discover this and try to cultivate it they have gone another step on the way of appreciation.

Very rapidly the answers come from this same group of children who desire to become useful in life. "Art will help us in our business and teach us how to have a good profession," "Art is a chance to learn to do more things that will be useful to me," "Art is fun but it takes skill," "Art means I can learn to follow directions right," "Art means something to do in bad weather, something you can use sometime in the future." We have discovered that art is not only beautiful but useful as well. Now we are amazed to find still another angle to art education. That was brought out by the young man who said, "I think art is a lot of fun because we do a lot of things together." Behind that statement I could see the loneliness of that child's everyday life. Now he has a chance to do group work. He has a chance to share his knowledge which is now on a par with others. Although he does not realize it, he has learned to respect the rights of others. But greatest of all he feels his contribution is as important as that of anyone else in the schoolroom.

What is the teacher's role in all of this? First she is a guide. She guides immature hands. They become more skillful in the manipulation of materials. She trains the eye. It becomes sensitive to things in the world about. Awareness must be developed if it is to grow. In subtle ways she chooses things close to the heart of youth, such as nature and its workings, people and how they act, the five senses and the steady tyranny they have over human beings of the earth. The teacher also inspires. We learn by doing. It does not make any difference what it is. All of us are more or less artistic and we develop this if we will. It is just a matter of doing things again and again and improving each time. The teacher also encourages. Praise is very necessary in the life of the child. The amount of enthusiasm she gives tells whether or not the child grows in self-confidence at his task. Most of all she must have enthusiasm and love for art. How could she help but have when everyday living is an art?

What then is art to me, the teacher? Art is personality development. When you stand at the front of the room and look at the many many eyes that gaze toward you with something hidden in their depths you analyze them and say to yourself "How can I make this shy child bolder? How

can I make this bold child understand a little bit more of the rights of others? How can I bring out the beauty and depth of this one poetic girl's expression?"

Gone are thoughts of surroundings. They are drab in comparison to what these little lives will become. Looking down through the future we wonder, What is this we are molding with our hands? Not a clay jar which can be broken. Not a picture which can be torn and soiled. Not some other material things which decay so rapidly from age to age. But we are molding lives for the future. We are molding the whole world in our hands. If only we could do it in such a way that these minds would make a world at peace, so that their hearts will make a world of beauty, so that their strength will make a world of usefulness! What does it matter if our feet sometimes pain beneath us, if our hearts tremble at the sound of a bell? Nothing matters—not even this drab room where we hold our classes—where the tables quiver because there are not enough nails in them—where the chairs are broken—where physical equipment is so limited. Only lives for the future count. That means everything. So we look—not to developing a certain type of method or skill of arrangement of color and lines—but we look at a type of personality development and what comes out when the product is finished.

Lenore Harris Hughes, a minister's wife, has taught during his pastorates in Nebraska, Kentucky, and Alabama. She wrote this while teaching art at Lamesa, Texas junior high.

This artist regards art as a privilege the school offers.



We often wonder if it is possible to identify the exceptionally talented and gifted in art. A leading art educator offers a humorous comment on attempts to recognize the gifted through standardized tests.

C. D. Gaitskell

HOW TO GET TO BE GIFTED

I noticed the lad the moment I entered the classroom. The lofty carriage of his head revealed the inner strength of a doer—an achiever. "Oh, yes," said his teacher in response to my question, "that is Richard McBratney. He is *Artistically Gifted*." "Good!" I exclaimed. "His ability was first revealed," continued McBratney's teacher, "when he took Prof. Umlaut Pfleiffer's *Art Appreciation Test*. You recall the test, of course, in which one chooses the illustration one prefers in each set of two almost-identical pictures. Richard's *Art Appreciation I.Q.* was established at no less than 280.05."

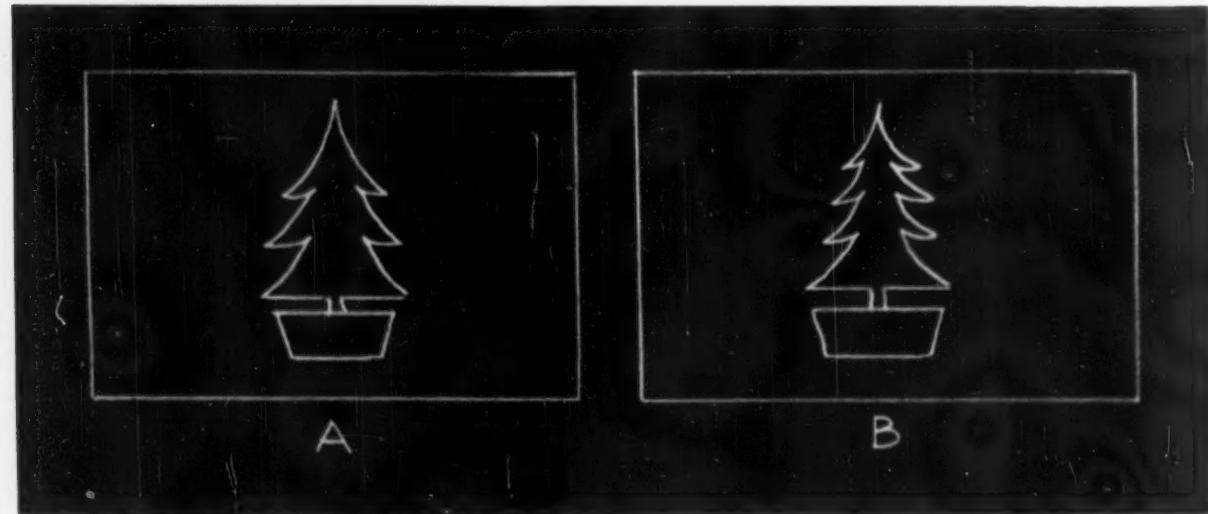
"I notice," I said, "at the present moment he is carefully analyzing the illustrations in the well-known men's magazine, *Wow*." "Yes," said his teacher, "his tastes are broad and we do not wish to restrict such a mind. Sometimes, of course,

he turns to the better class *Comics*." "Pray continue with this exceptional case history," I pleaded. "Well, next he distinguished himself in the Woodhead-Longbeard test entitled *A Merit Scale of Drawings by Gifted Children*. Here he achieved the highest possible rating. With the national median standing at only twenty-one, Richard scored one hundred." "How could this be?" I demanded. "Such has never occurred before." "His submitted drawing was perfect—indeed identical in every detail with the top scoring drawing in the Woodhead-Longbeard Scale." "Could it be that Richard . . . ?" I wavered. "Are you suggesting underhand practices, sir?" she bristled. "I'll have you know I place Richard on the Honor System." "Please go on," I hastily interjected.

"There is little more to tell," she said, "except to say that Richard achieved triumph after triumph. No matter what the standardized test employed, he has distinguished himself. He has achieved the highest ratings in the Blaub-Boor test, *How Good Is Your Design I.Q.* He made a record score in the Kraut Scale through the test 'Individual Prognostications of Personal Artistic Awareness As Revealed in Drawing a Carrot.' He excelled in 'An Art Achievement Test to Reveal the Hidden Potentialities of Children through Moving Textured Spots on a Plain Background.' "Good," I said encouragingly. "Now may I see his portfolio of drawings and paintings?" "Drawings and paintings," said Richard's teacher. "Why, he doesn't draw and paint. Can't you understand, he's an *Artistically Gifted Achiever*."

C. D. Gaitskell is director of art, Province of Ontario, Toronto, Canada. He is author of several books, including *Children and Their Art*, Harcourt, Brace and Company, 1958.

How is your Art I.Q.? Are you an Achiever or just an artist? Look at the pictures below. Do you choose A, or B, or both? Well, you fail and it serves you right. This test was taken by Richard McBratney. (Courtesy Professor Umlaut Pfleiffer.)





PHOTOS FOR SCHOOL ARTS BY SCHWEIERARD STUDIO

Betty Jo says, "This dog is decorated up. He has a bow tie. On his tail is a bracelet. The balloons think he is pretty."

We went to our grassy farm through art

Louise Wilson

Vicarious experience can sometimes offer children a very vivid learning situation. This teacher used the ready interests of children and the experience of art as an exciting means for developing ideas.

"Grassy Farm" was far from the teacher's thinking. She realized that the farm unit has been used many, many times. In planning ahead she had visualized directing her group of first and second grade children to a unit about their community. The children had eaten breakfast in their classroom. They had been reading in their readers about the farm and the animals that live on the farm. With these two phases indelibly impressed on their minds, and living within three to five blocks of the main street of the city it was only natural that their childish interests would center upon the farm.

Recognizing that interest is one of the keys to a learning situation, the teacher realized that the children should be the guide in determining the unit they wished to pursue. The children began discussing the farm. They wished to name the farm "Grassy Farm" because it would be nice and green around the farm. There would be lots of green grass for the

cows and this would help the cows to give plenty of rich milk. After hearing this discussion the teacher immediately changed her trend of planning from the "community" to the "farm."

In thinking ahead to this farm unit the teacher desired to show how Art and Audio-visual material could be successfully related. She realized it would take careful planning to bring to the learner at the proper time the materials most useful in providing informational backgrounds in building concepts, or in developing attitudes, relationships, interest and appreciation. What was to be learned should be made meaningful to the student.

After seeing the film, "Milk in Our Breakfast," the children discussed the foods that constitute a good breakfast, where these foods are found, and where the foods may be bought. The discussion finished, the children and teacher

decided it would be fun to eat breakfast together in the classroom. They planned with the cafeteria manager the foods they would like to include in the breakfast. Milk being one of the main items. Guests were invited to share this breakfast. This breakfast was the beginning of the farm talk. "The cows that gave us the milk for our breakfast live on the farm," said one child. "I wish we could make things about the farm," said another child. "It would be fun to visit a farm," chorused several children. Although it was planned to visit the farm at the University of Tennessee the next week, inclement weather prevented this excursion. Instead the class visited the farm through films, pictures, and library books.

Information gathered, the farm unit began. First the children decided on its location. Stories were written describing the farm and the things to be found on the farm. A large map of Tennessee was outlined by a second grade child on wrapping paper. A first grade child painted the map with tempera paint.

After completion of the map a television show was prepared. The children made drawings with crayons on twelve by eighteen construction paper. The drawings included: the TV announcer, the weatherman, the TV man in his car on his way to the farm, the farmhouse, the farmer and his wife, the farm dog, a barn, cows and horses, turkeys, the rooster, a pond with ducks and turtles, birds, an orchard, a mill, and the TV station. These drawings were pasted on brown wrapping paper. A large cardboard box was covered with other drawings. Two brown handles were put into this box. One handle was put at the top of the box and the other handle was put at the bottom. The wrapping paper was pasted on each handle. By turning the handle the drawings appeared one at a time. The children made up a story to go with the pictures. In this story the TV announcer visited "Grassy Farm." He talked with the farmer and his wife. They showed him over the farm. He asked many questions about the farm. A tape recording was made with the children telling this story and talking just as the TV announcer, farmer, and his wife talked.

Puppets were made. The farmer and his wife were made from newspaper. The turkey, cat, and horses were made from wrapping paper and stuffed. The dog, duck, rooster, rabbit, and cow were made from oilcloth. All the animal puppets were stuffed with newspaper and stapled together. They were painted with tempera paints. The children made up a story and song to go with their play with the puppets.

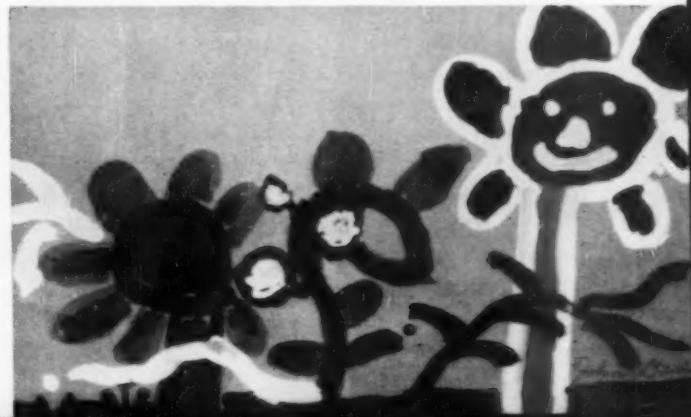
The sand table had been in the basement for several years. Being a tool for visual education it was moved into the room. The children cleaned it. One day after school two boys brought sand. On the sand table the children put the farmhouse and barn. Both were made from cardboard boxes and painted with tempera paint, turkeys were made from pipe cleaners and colored construction paper, roosters were made from tissue rolls, the dog, ducks and pigs were made from clay, the sheep were clay and sawdust, trees were made of milk straws and paper, bushes were colored paper stuffed with newspaper. There was a pond on the farm. A



This is just one of the animals to be found at Grassy Farm.



These pictures are children's views of life in the country.



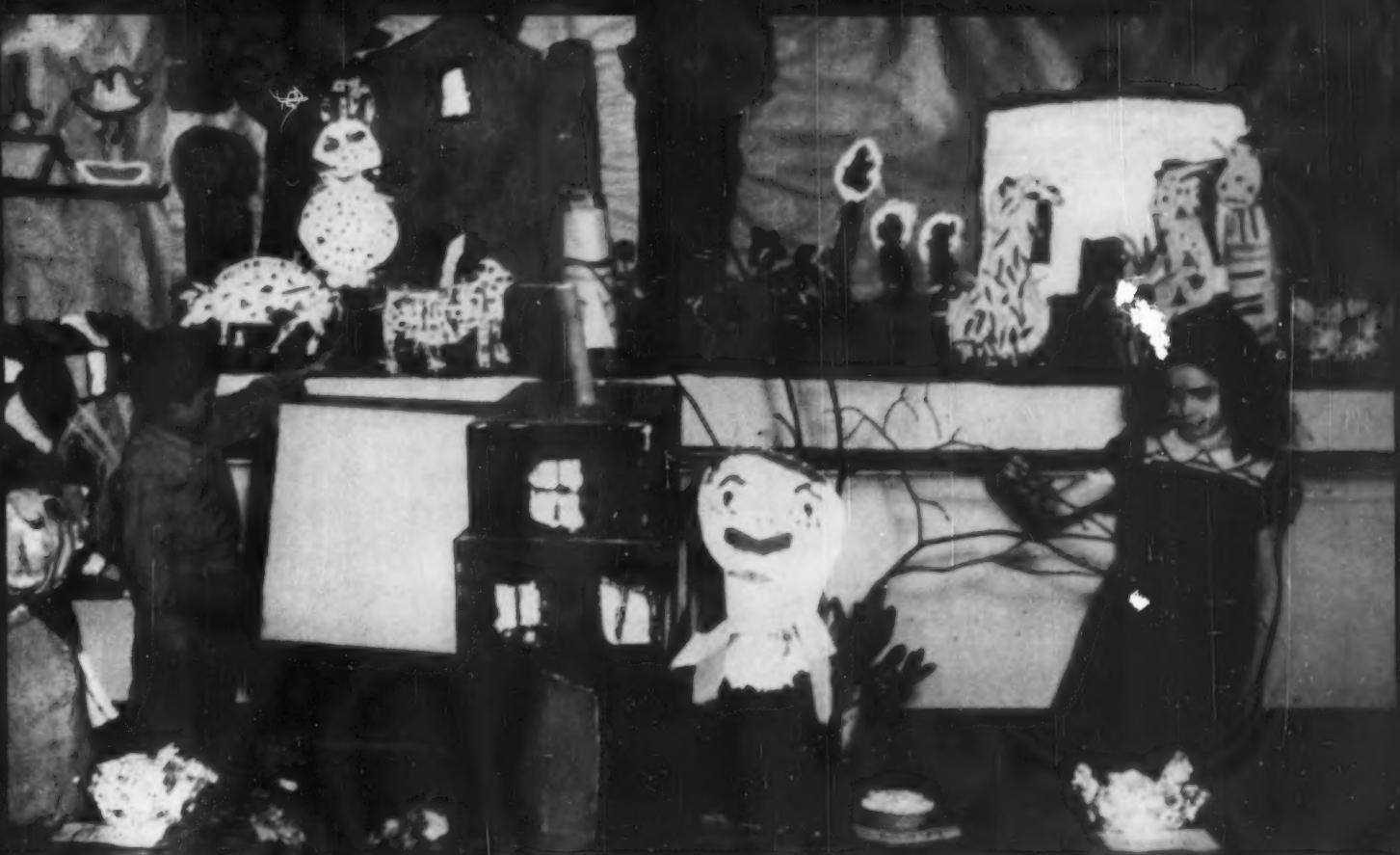


PHOTO BY AUTHOR

This is Grassy Farm as it appeared in the classroom. The colorful mural adds a completing touch to an exciting journey.

mailbox was in front of the house. The farm couple, made of wrapping paper, were stuffed with newspapers. Tempera paint was used for painting.

A large cow, dog, and rooster were made from boxes and a house was devised for the dog. A barn was constructed as a background for the cow and colored with chalk. One child brought hay to put on the table around the cow. A child created a rabbit and put it in a pen.

A mill also was made from boxes and a large farmer and his wife made of paper bags were stuffed with newspapers. They were painted with tempera paint and placed by the mill with a walnut tree nearby. Walnuts were on the ground with corn meal and flour beside the mill. The children in talking about the mill would tell about the products ground there. When the unit was completed, the children invited visitors to see "Grassy Farm." Charts were made about the farm. One chart was placed outside the classroom on the door. On it was a picture of the farm inviting everyone to visit the farm. The children made programs. Roosters which were of construction paper had colored yarn tails. They were given to visitors who wrote their names on them. Letters of invitation were written. The post office being only three blocks from school, the children walked to the post office and mailed their letters.

In planning the day for open house each child chose the part he wished to do. One shy little girl said, "I don't want

to talk. May I just give the visitors a plate?" She enjoyed giving out plates. The day of open house, vegetables that were supposed to have grown on the farm were placed on a table. The children explained that some of the vegetables grew above the ground and some grew under the ground.

The guests were reminded that the refreshments came from the garden, orchard and vineyard of "Grassy Farm." Grape juice was served with a dipper from a stone crock. Potato chips were in an old black iron kettle. Apples were in an old dough-tray. Cookies were in one half of a large gourd and walnut kernels were in the other half. The day of open house was very exciting for the children and teacher. The visitors included mothers, teachers, principals, the school clerk, dentist, cafeteria manager and her assistants, the superintendent, supervisors, two University of Tennessee professors, and business people. Also the other children in the school.

While the children were greeting visitors and showing them the farm, as well as telling the people about the farm, the teacher was taking pictures. This was her first attempt in taking flash-bulb pictures. I can assure you that children and teacher alike were very happy the day the slides and pictures were returned. The photographs would help remind them of their pleasant adventure on "Grassy Farm."

Author is a classroom teacher at Fountain City, Tennessee.

Sawdustpaste puppets

Rosemary J. Dexter

The art of hand puppetry has moved swiftly through every imaginable material from papier-mâché to potatoes, from bean bags to broomsticks, from old mops to mittens, thereby proving once and for all that there's no such thing as a "little puppetry!" Some methods are obviously better than others, but these two common ingredients, sawdust and paste, combine quickly and easily to make the most durable, hard-headed puppets I know.

Allow two or three cups of clean, dry sawdust and about a half cup of paste for each head. Prepare paste as needed since it will spoil unless refrigerated. To make five cups of paste mix together until smooth one and one-half cups white bread flour, five cups cold water, and one and three-quarters teaspoons of powdered alum. Cook and stir constantly over low heat until smooth and thick. For each head cut a strip of cardboard four and one-half or five inches wide and long enough to roll up into a tube that will slip easily over a child's index finger. Staple, tape, or use string to fasten the tubes in place at the bottom and the top. Cut a small circle of cotton cloth and tie over one end of the tube to prevent the sawdust paste from falling into the tube while modeling. Make drying racks by driving long nails, one per head, into thick boards. Space each nail at least four inches apart.

Use a small amount of paste and a mound of dry sawdust to knead into a ball about the size of a baseball. Add sawdust as needed so that the mixture is workable, but not too sticky to handle. Rub the top half of the head base with a thin layer of plain paste. Then press on the sawdust paste until it is about three-quarters of an inch around the top of the tube. Taper it down toward the bottom of the tube,

leaving at least an inch of the cardboard uncovered for handling. Stand head bases on racks in a warm place to dry. This first application will dry in two or three days into a hard core over which the final head shape is modeled.

Talk about the modeling. Point out to them how noses, ears, cheeks, and jaws are set out from the face, while eyes and teeth are set into the bone structure. Model the heads. Mix up about the same amount of sawdust paste as before. Rub clear paste over the head base and press on the sawdust paste, molding and smoothing into shape. Use a little of the plain paste as you go along to help smooth out the features. Now is the time to shape on a hat or to poke in yarn hair, bead eyes, or anything decorative that you want to dry as part of the head. Finished heads should remain on drying racks until thoroughly hard and dry. Allow four or five days if the heads are thick. Rub small amounts of sawdust paste into any cracks that develop during drying.

When dry, rub and smooth head surfaces with fine sandpaper and prime with one coat of white shellac. This dries quickly and will prevent the heads from soaking up the paint. Use tempera paint, or for a more polished looking head use a base coat of enamel and allow to dry before painting on the features. Costumes too big for small hands make puppet play difficult, and should be fitted to the size of the child's hand, extending a few inches below the wrist. Cut gay circles of cloth and tie around the neck for a simple cover. Cut holes so that the thumb and second fingers can be the puppet's hands. Old glove fingers can be sewed into the holes. Covered pipe cleaners, bent to shape and sewed on, make excellent hands and arms. To make an all-in-one costume cut and fold a double piece of cloth (right sides together) using the folded edge for the shoulders. Cut out far enough to allow for arms and hands, tapering the sides into a sleeve to cover the hand and the wrist. Sew side seams, turn right side out, and cut a small neck opening. Fasten securely and add details.

Rosemary Dexter, teacher-writer of Belmont, Massachusetts, describes a professional method she learned from her mother.

These young puppeteers give serious attention to the final details of preparation before giving a "Command Performance."





These school children seem eager to expand their intellectual grasp of art through contact with books and art objects.

Patricia Ann Lee

Recent pressures to upgrade the academic content in our schools have caused some educators to look curiously at the art program. Here is one view of art education and its role in intellectual growth.

ART AND ACADEMIC RESPECTABILITY

Why do we have art in school—what is its place in the regular program—why in view of the pressures of the academic curriculum should it not be pursued as an after-school recreational activity? These are questions we may expect to hear asked with increasing frequency in the next few years. Our educational system is entering a period of far-reaching change and teachers are and will continue to be called upon to justify themselves and their programs. External events have forced upon us the knowledge that we have raised a generation often academically inept, and what is equally important—culturally illiterate. To find that we have high school graduates who cannot write a simple letter without the grossest errors in spelling and grammar, who cannot read

a newspaper with any degree of comprehension and who have no desire to read any but the frothiest books, should give us pause for serious thought.

There have been complaints that "our boys don't know what they are fighting for." If this is true it is because they and presumably "our girls," do not know what they are living for. Something is missing in these young people, something which neither their homes nor their schools have been able to provide and something which experience has not yet had time to teach them. The simplest name for that something is self-respect. The aim of all education is knowledge. It is knowledge not primarily of dates and formulae but of oneself and through the self, of others. From such a



Thinking up ideas should be rated ahead of doing, materials.

knowledge comes a healthy and reasonable self-esteem which, while it demands the most of ourselves enables us to recognize both the achievements and the shortcomings of others. The cringing attempt to enforce intellectual equality, to eliminate competition and to stress cooperation at the expense of individual achievement, has resulted in an appalling wave of anti-intellectualism that only now is beginning to recede.

Teachers are facing an exciting and challenging prospect. They are about to be invited back into their classrooms—not merely as part-time janitors and bookkeepers, nor as stage-managers to provide "learning situations,"—but to teach. But what will they teach? Here we reach the core of the problem. The elementary teacher will intensify her work in the academics, the junior and senior high school instructor will deal more intensively with his own subject matter area, but what of the music teacher, the home economics instructor, and what concerns us here—the art consultant?

At this point all sorts of apposite homilies about falling into the pit that you have digged, sowing what you have reaped, and nursing the pinion that impelled the steel, leap luridly into the mind. The art program in the public school may well stand in considerable danger simply because it has allowed itself to drift into the position of a frill subject. The elementary teacher who complains to her consultant that the children mess around with materials year after year, always experimenting but never going any further, is expressing her view of the situation. So is the eighth grader looking at an exhibition of the work of Japanese school children who opines wistfully that "they must really be taught art instead of having a recreation period." So is the high school student who refers to his arts and crafts course as "Sandbox II."

Art teachers, that is to say instructors, consultants and supervisors, have accomplished much in the last fifteen years. They have educated their colleagues to the need for developing creativity, they have popularized the materials approach and they have done much to meet individual needs and fulfill individual interests through diversified and activity

programs. All this is to their credit and should be freely and gratefully acknowledged. Unfortunately, however, there are things of equal importance which they have failed to do.

They have failed first of all to give art sufficient intellectual stature in the eyes of their colleagues and students. Far too often they have been guilty of de-intellectualizing—stressing materials at the expense of ideas, doing at the expense of thinking, and in general slighting the mental aspects of the creative process. Because they have been afraid of imposing their ideas upon the student or of cramping the free and individual expression of ideas, teachers have too often failed to teach anything at all. At best they have given their students the pleasant opportunity of pottering about with many different materials, clay and copper, enameling and puppetry, sculpture and oil painting. At worst they have left them with the vague impression that there is nothing to learn in art and that creativity is simply the process of sloshing or slashing away at the available paint or stone. Teachers seem to have forgotten that technique and skill are intended to be liberating, not confining, and that the aim of art is communication. They have therefore failed to provide their students with a vocabulary in which they can think coherently and talk intelligibly about their work. They have at once refused to teach the student the skills which will enable him to express his ideas and words in which to discuss his problems.

The art teacher has failed also in his cultural obligations. The heritage of western man is a rich one and in no respect richer than in its art. Art is the stuff which gives life and color to the web of history. Who can examine, study and enjoy the glowing precision of a van Eyck altarpiece, or the cool austerity of a Gothic cathedral and remain unmoved by the people who created it or uninformed about the time which gave it birth. What richness of association can we not bring to a contemporary master such as Modigliani when we are familiar with the art of the Old Kingdom in Egypt, primitive Greek sculpture or the art of Africa. An hour of art appreciation squeezed here and there into the schedule, or a course in senior high school is not the answer. Seeing, reading, thinking and talking about these visible portions of man's past should be a natural and important part of the art program throughout the child's years in school.

When art is returned to its proper place in the intellectual hierarchy—a place to which historically it is entitled, when art teachers realize that words are tools of the trade fully as important as the brush or chisel, when they acknowledge that there are skills to be acquired and subject matter to be studied, when they demand that experimentation be the basis for further development and not an end in itself—when in short they help their students to stretch mind and body, to grow in skill and understanding, when they begin once more to be teachers, then the art program will have nothing to fear from the coming changes in education.

Patricia Ann Lee, an art consultant in East Orange, New Jersey, studied at Oxford, has M.A. degree from Columbia.

Try corrugated paper

Robert C. Jennette

Imagination is that rare quality we find so abundant in young children, and it needs only the simplest of materials to start it operating. Often our adult ideas for the use of a material are the farthest from a child's mind. Corrugated paper for example, will lend itself superbly to the sculpturing hands of a young child. To him it is the material for a high powered aircraft or perhaps a launching pad and missile. With the aid of some added scrap materials which suggest the final product, or perhaps the lines of the corrugated material bring out the hidden qualities of the paper. Even the molded grooves may suggest the folds of a skirt or the roundness of a body. It seems that there are limitless possibilities in the mind of a child.

Because of the many possibilities of this material, it is exciting to let the children experiment with the paper, exploring several avenues for the medium and learning to solve their problems through thought and consideration. Therefore a previous stimulation is not given and only the material is presented. As the children experiment, it may be interesting to have them express their thoughts as they manipulate their material. Perhaps this could be done at the end of the project as a self-evaluation. For example this second grade wrote of their thoughts and ideas, problems and success after they had finished their work.

Here is Paula's comment: "I made a little girl tree. The colors were green, pink, red and it was flowered. I made it because I wanted to make a girl but it ended up as a little girl tree. Then I decided that I liked it better as it was. I ran into one problem. I put a skirt on it and a belt. The skirt would not hold, so I fixed it. I used green corrugated paper, yarn and cloth. I made one before; I had a little more thought in it this time than last. I think I did a little better." Christine has this to say: "I made a lady with a feather in her hat. I had problems with the feet and hands and legs. So I made them the same size. I can use her for a doll. She is a foot tall. Her skirt is red and green."

Often we need not prompt a child to create, or to use his imagination. Let us rather say an imaginative material may bring out the imaginative powers in the creative expression of all children.

Simple materials can stimulate creative action by children in ways that are not always apparent to the adult mind. Corrugated paper may not excite the adults but children find new worlds through it.

ideas you suggest



PHOTO BY ARTHUR BURKE PHOTOGRAPHY, INC.

Corrugated paper lends itself superbly to the sculpturing hand of a young child. Here, Anthony proudly displays his airplane as one example of ideas possible with this medium.

Some children feel the need to express themselves on a flat or semi-flat two-dimensional basis, as in the case of these examples which are proudly shown by their creators. Other materials, yarn, cloth, feathers, and so on, add interest.

Robert C. Jennette teaches art at the Pashley School, in the Burnt Hills-Ballston Lake central school district of New York. He experimented with this new medium to learn about its creative possibilities at the editor's request.



Nothing to sneeze at

Carla Zawacki

Kleenex or any tissue was our main art material for this project. The children gladly brought some tissues to school. Any cardboard cut from boxes was used for background. One tissue at a time was dipped in wheat paste, squeezed out a little, then modeled on the cardboard to form the desired picture. This was very easy and enjoyable for all children grades one through six to do because the Kleenex became so soft and pliable for fine details or large masses. In one or two days when the pictures were dry they were painted and later shellacked. This was a project **everyone** was crazy about!

Carla Zawacki teaches art from first through sixth grades at the Paul Best School, Oak Park, Michigan. Although a commercial product is named, similar materials will serve.

The rich texture in this picture was built up from tissues.

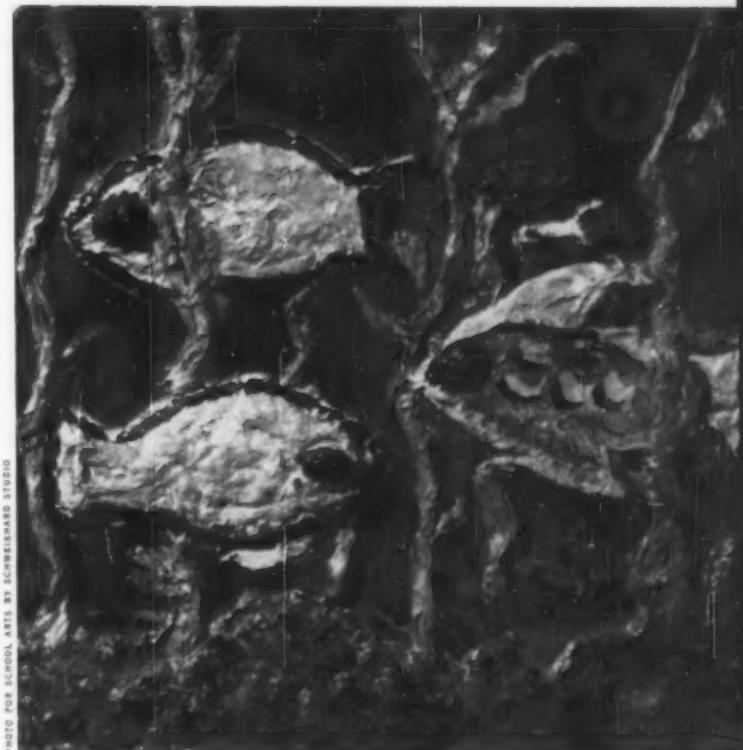


PHOTO FOR SCHOOL ARTS BY SCHNEIDERAND STUDIO

Experiments in color

Mildred Schultze

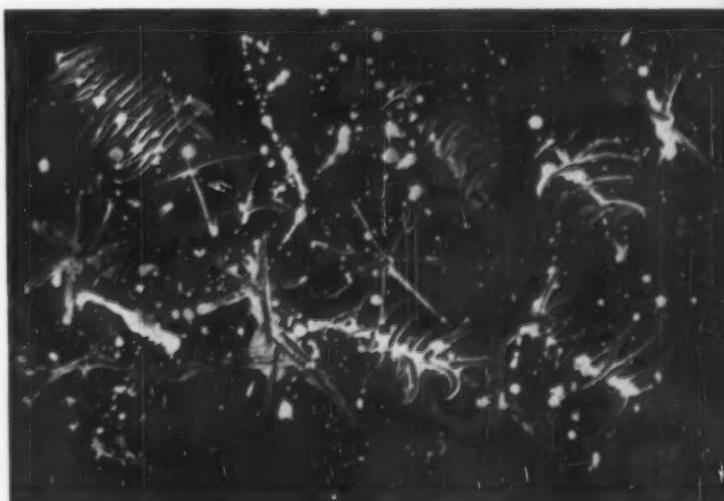
By mid-term, the children in the third grade of the Campus School became increasingly concerned with the relationships of the background to foreground in their picture making. On the basis of this concern, I felt it was necessary to introduce a problem in tonalities of color. I showed the children the painting of "The Girl With Watering Can" by Renoir. We discussed what colors were used to create this picture. "What kind of colors has he used in the background and foreground?" I asked. How were they different? How was the artist able to obtain all these colors? By this time the children were ready to mix some of these colors.

A rack of primary colors plus black and white, water, brushes, and individual mixing pans were placed at each table. Guidance was given at the beginning of the color mixing experiments but later they were given freedom to create many colors on their own. They learned how to mix

tints by adding white to a color; how to mix shades by adding black to a color; how to mix secondary and intermediate colors. In our next art lesson, the children made designs, again mixing their own colors, to create a more interesting design problem related to space and tonalities of color.

Author teaches at the Wisconsin State College, Whitewater.

Right, this color experiment also has expressive qualities.



Oils in second grade

Mary Lee Sandelin



First of all, we obtain some five- and ten-cent colors. These are unrefined, inexpensive, oil pigments. We used some of the colors right from the tube and others, especially the blues and greens, had to be mixed with white, flat enamel. Our palettes were aluminum foil pie plates. Each child had two pig bristle brushes, a can of paint thinner, and a rag at a large table.

The "ideas" were sketched out on a cardboard panel and then a coat of shellac was applied to it. Since the group met once a week there was plenty of time for drying. Painting began after the shellac had dried. All the paintings were completed in two work sessions. Many of the children "finished" during the first session were pleased to be able to make changes in the second. Needless to say, the children couldn't get enough of this new medium. The plastic quality, grown-up odors of shellac, paint and thinner and the effects achieved with strong color were all most exciting.

Mary Lee Sandelin is arts and crafts instructor for the Precita Valley Community Club, San Francisco, California.

Second graders do not usually have the opportunity to work out their ideas in oil paints. The painting at the left is what one young artist was able to achieve through using a material usually reserved for professionals in the field.

Heads in their hands

Burton Wasserman

After a series of experiences with ceramic pottery, a class at Roslyn High School, in Roslyn, New York, became interested in working in sculpture. It was felt that some time spent on heads would form a good bridge between what they had already learned about handling clay and their desire to go on to use the complete human figure as a basis for further work. Different students dealt with material in different ways. Each individual's work bore a distinctly personal quality. Some suggest humor. Others suggest suffering or anguish. Each said something in its own way. However, all were compact, stable and well unified in design. After the modeling was completed, the heads were hollowed, dried and fired. Afterward, glaze was applied and the pieces were refired.

Dr. Burton Wasserman has recently joined the art department staff of Glassboro State College, Glassboro, New Jersey. Previously he taught in several Long Island schools. He is an associate editor of *Art Education*, N.A.E.A. journal.



Above, these expressive heads show an understanding of the aesthetic qualities of the clay and a feeling for design.

Richard Stankiewicz is known for his unusual works of sculpture made from discarded pieces of iron and steel. His personal comments about his use of these materials and his art are shared in this interview.

Louise Elliott Rago

VISIT WITH SCULPTOR RICHARD STANKIEWICZ

When I visited sculptor Richard Stankiewicz where he works and lives in a converted loft on Broadway and Bleecker Street in Greenwich Village, New York City, the meticulous condition of his studio-apartment was most startling to me. Despite the fact that Mr. Stankiewicz works with scrap metal, discarded pieces of iron and steel, "junk," it's amazing how orderly he has managed to keep his showroom and the area where he actually works. Can you visualize pieces of rusted sculpture in a sparkling white room? It indeed is an impressive sight. The metal no longer appears cold and heartless. It seems to have a soul of its own.

Louise Rago: I am sure it might be difficult for some people to understand why you have selected scrap metal as the material in which to work. Can you tell us why?

Richard Stankiewicz: No form or material is prohibitive if you use it to make an expression and if it is made formally. I let the pieces rust because it is their nature to do so. In this way I can give them lives of their own.

Louise Rago: Have you always worked in metal? Can you tell us how your interest was aroused for sculpture?

Richard Stankiewicz: I used to work in clay, plaster, terra cotta and wire. I have always been excited by shapes, especially all of the accidental objects around us. Even the things I found while digging in the garden were exciting and stimulating to me.

Louise Rago: Would you say that the city you grew up in had a direct bearing in your being interested and later becoming totally involved in structure?

Richard Stankiewicz: Definitely. We make our own environment. Just as the farmer plants and grows his produce, we make our cities and the cities form us. It's a perpetual cycle. I went to a technical high school in Detroit, and, I am sure, the industries there influenced me tremendously. The city of Detroit is certainly a product of the twentieth century. I like to think that my work depicts the time in which we live. There has never been an age as this with so much building and construction going on. There is no question that I have been influenced by it.

As I continued to talk with Mr. Stankiewicz I became fascinated by a plant almost four feet high, sitting on the sill of



Richard Stankiewicz is shown in his New York City studio.

an over-sized window. It almost seemed a bit incongruous to me to see greenery in this atmosphere. The fact that Mr. Stankiewicz earlier mentioned gardening and used the analogy of the farmer to the city, I decided to ask about the plant. This is no ordinary plant, it is most significant, for, as Mr. Stankiewicz volunteered, this is a myrtle plant, the plant of the goddess, Venus. It represents the tree of eternal life, and life and death. Thereafter, it no longer was incongruous. So it is, I thought, the scrap and "junk" that normally would have died continues to live in the sculpture of Richard Stankiewicz.

Louise Rago: Do you believe there are advantages for an artist to have a college education—you mentioned you attended a technical high school—did you go further?

why people create

Stankiewicz's unusual approach is reflected in this work.

Richard Stankiewicz: I can't be definite about it because I did not go to college. I could have gone to college—especially since I could have used my G.I. Bill, but I preferred to study with Zadkine in Paris and Hans Hofmann here in New York. It seems to me that most college people are conditioned to think in channels. They seem overly responsible and overly cautious. They lack spontaneity.

Louise Rago: You state that you studied with Hans Hofmann. This is interesting because he is a painter. Would you agree that painting helps one with sculpture?

Richard Stankiewicz: One cannot separate color and structure. You cannot use color plastically without using form.

Louise Rago: As I explained to you, I am pursuing the *Why in Art*. Do you think you could put into words why you create or at least give us your meaning of creativity?

Richard Stankiewicz: Creativity is a bad word. Creation is making something from nothing. It might be better to substitute the words inventive or productivity. People who are called creative recombine experiences and make syntheses which when expressed are new experiences. No one is absolutely creative . . . making things from nothing. Theories are good . . . they seem to be right but we are merely externalizing. We recreate ourselves outside ourselves. If a man did only one good thing in his life it would be complete.

Louise Rago: We have had several definitions of art . . . it is most interesting and helpful to have various views—even divergent views . . . would you tell us your definition?

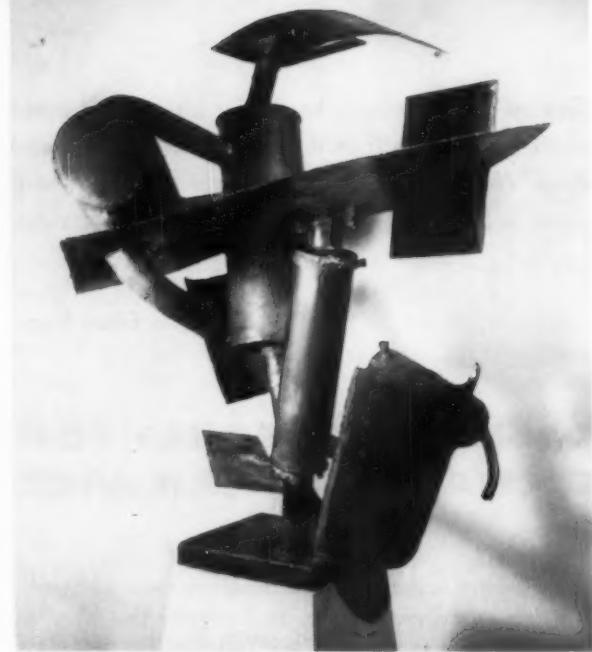
Richard Stankiewicz: It depends on what you want it to mean . . . a conventional subworld; things extraneous to form and expression. I'm against it or at least indifferent unless it means personal expression carried in formal systems. Art is what I do and I do it because I have to.

Louise Rago: Were you interested in art as a young boy?

Richard Stankiewicz: I always drew. I remember drawing big steamships on the street with chalk; they would disappear when it rained, and I would draw another. I even painted with my mother's wash-bluing, and I remember being scolded for drawing with a safety pin on the china closet.

Louise Rago: So very often people conjure up the strangest notions about artists and the kind of people they are. I am particularly interested in the artist as a human being. We would like very much to know you as a person.

Richard Stankiewicz: Misinformation helps shabby thinking. I resist the idea that artists are special. This is a romantic notion. It may be that all people are special . . . it is not something peculiar to the artist. I don't care to be with artists all the time. I like to have a diversified group of friends. I am interested in knowing who "the others" are. I live alone and I do enjoy cooking. Cooking requires observation and a certain sensitivity. I feel I make a pretty good clam sauce for spaghetti. My time is flexible because



of the nature of my work. I must admit, however, that the life of an artist is a lonely one.

Louise Rago: Have there been any artists whom you feel have stimulated you, or whose works have influenced you?

Richard Stankiewicz: First of all, my two teachers, Hans Hofmann and Ossip Zadkine, were strong guiding influences. Then there are the inevitable contributions of the artists whose works one constantly sees: Dubuffet, Giacometti, Mondrian, David Smith, Franz Kline. A long association with Jean Follett had its effect. Some interest me for their strong expression and others for their structural discipline.

Louise Rago: Your myrtle plant intrigues me especially since you explained the significance of it. It brings me back to the age-old mystery of spiritual qualities in art. Would you like to comment on this?

Richard Stankiewicz: All great art projects spirituality from the profoundest levels. It would start with the greatest mystery of life . . . the problem of existence. *Sine qua non* (without which it cannot exist).

Louise Rago: Very often, because of a want for better terms, we try to classify artists. I do not like categorizing but if you had to classify yourself how would you do it?

Richard Stankiewicz: I really am a very conservative sculptor. I use classical forms. Sometimes I work abstractly; sometimes I refer to figures without making anatomical figures. Oftentimes literary ideas are produced without complete conscious direction.

Mr. Stankiewicz has work represented at the Whitney Museum, The Museum of Modern Art, The Albright Gallery in Buffalo and his work is in many private collections. He is also represented in Europe through Galleries in Milan and Paris.

Louise Elliott Rago, author of series, teaches art in the Wheatley School, East Williston, Long Island, New York.



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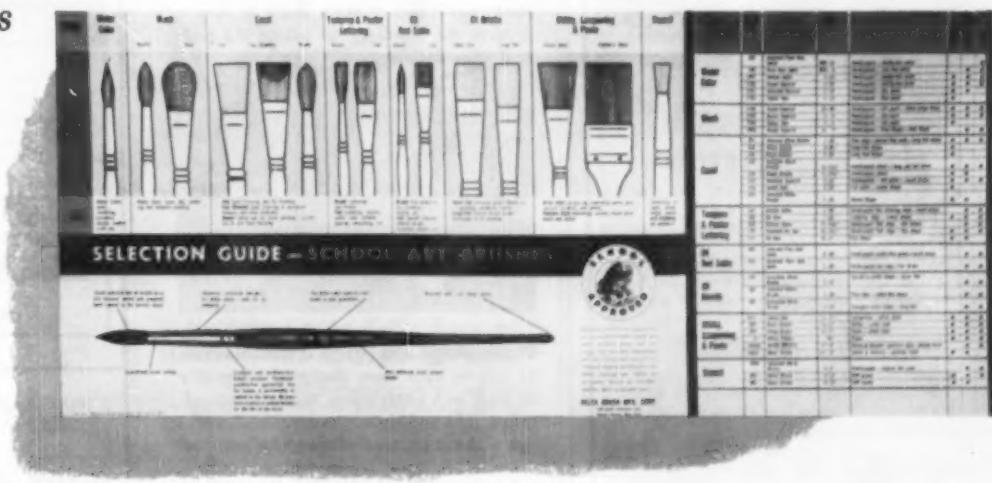
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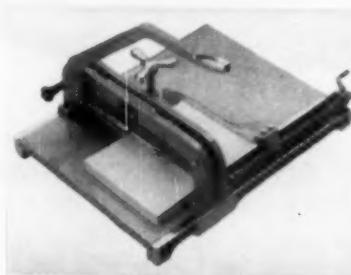
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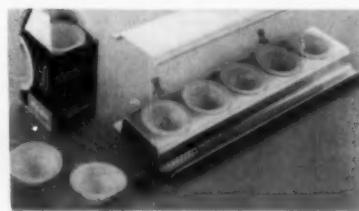
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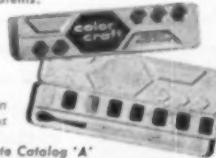
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The work of Attilio Salemme has a uniqueness that defies rigid classification or complete evaluation. Howard F. Collins discusses this world of fantasy in an effort to reveal the sources of its strength.

Howard F. Collins

In these times of the "school" and mass movements in painting where artists of related modes of expression group together in combined effrontery, it is always refreshing to ponder the unique artist, the anomaly. The eccentric painter cannot be drawn to fame by the more notable vanguard of a school. He cannot be popularized by the collective publicity showered on the group. He is alone. Although this singularity precludes the possibility of sweeping fame (synthetically produced or otherwise), it does assure him of something perhaps even more valuable; the unswerving devotion of a small band of enthusiasts with whom he has struck a chord of sympathy. This invariably has been the position of the eccentric in painting. A typical example of this was the "Magnasco" society started in England just before the first world war. Magnasco's work, never regarded with universal approval, was none the less held in high esteem by a limited group of zealots.

An artist of this kind is difficult to assess. Sometimes his work can be mediocre and yet hold attention merely on the strength of uniqueness. Other times he can be a painter of possible significance and hold only nominal popularity simply because he is not swept into the mainstreams of attention by the dynamics of a currently popular school. The critic, often hesitant to stray lest an established reputation become dislodged or an unestablished one eclipsed, often

a fresh vigor more akin to Miro or Klee although his symbolism is less obscure and often directed at a pertinent social dilemma. Like Klee, Salemme's ventures into fantasy are tempered with humor which is after all the least objectionable way to acknowledge the area of concern to which Salemme's paintings allude.

These preoccupations are best described by the titles of some of his pictures such as *Echo of a Dream*, *The End of the Game*, *Vintage of Uncertainties*, and the work reproduced here, entitled *The Inquisition*. This painting was done in 1952 during the height of the highly publicized congressional investigations; however, this is not a specific relationship but merely served to recall the frustrations of all such times wherever they may have occurred in human history. Thomas M. Messer who assembled the Salemme retrospective in the spring of 1959 likened it to Kafka and the "baffling doom of *The Trial*." The message is timeless. Although this painting is not as extramundane as many of his works, the familiar Salemme figures are there with their card-like forms, sweetened colors and invariably sporting a silly hat. Some resemble umbrellas or other equally puzzling symbols producing the desired disturbance created by the irrational association of such incongruous forms. The figure with the eyes who is on the receding carpet-like plane is undoubtedly the grand inquisitor. (See reproduction on opposite page.)

ATTILIO SALEMME, SOCIAL SURREALIST

appraises these artists with remarks of a diffident or probing nature thus leaving the casual observer to form his own judgment.

Attilio Salemme (the brother of Antonio Salemme, the sculptor) might fit this classification. If we follow the natural compulsion to classify, Salemme must perforce be classified as a surrealist since the subject matter of his work wanders far outside the rational world. However, this classification must be offered with definite reservations. Salemme is too unique to be herded into the cabalistic world of Salvador Dali, Max Ernst, and Yves Tanguy. His painting possesses

Attilio Salemme was born in 1911. He attained recognition in the nineteen forties and before his art could reach a maturity, it was eclipsed by his death in 1955. It is difficult to ascribe his distinct style to any influence. He had no training in art but began to depict this lonely impersonal maze in the early stage of his career and has held this path unwaveringly. The lines were carefully formed with ruler and pen and then the color applied.

All the inhabitants of Salemme's world present a feeling of disquiet. They are not the morbid demons of the world of Hieronymus Bosch or the satanic horrors of the psychotic

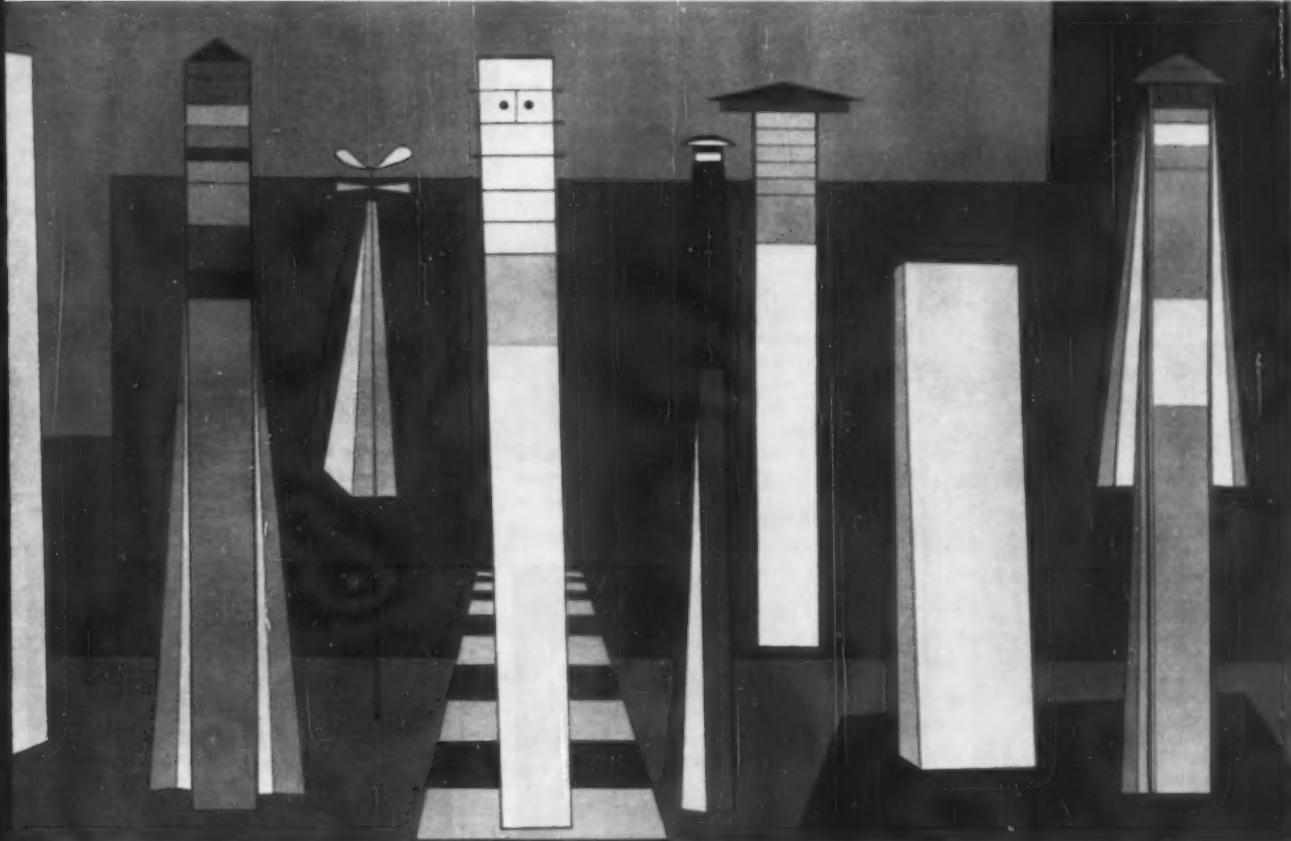
painter, Henry Fuseli (1741-1825), but are rather like denizens who co-exist with us in some parallel universe not unlike the strange anti-world of today's physicist. Salemme is an artist who admittedly presents a message of tension and frustration; a message he promulgates with consistent zeal. Upon hearing those who accuse him of occasional synthetic

fixed in their hygienic, impersonal labyrinth, but the paintings of Atilio Salemme, produced in a regrettably short career, are difficult to forget.

*Ortegay Gasset, *The Dehumanization of Art*. Doubleday and Company, Inc., Garden City, New York, 1956, page 22.

Salemme's familiar card-like figures are dominant in this oil, "Inquisition," which has a personal but timeless message.

OLIVER BAKER PHOTO, COLLECTION OF WHITNEY MUSEUM OF AMERICAN ART, NEW YORK



contrivance we might recall the words of the Spanish philosopher, Ortegay Gasset, "It might be thought a simple affair to flight shy of reality, but it is by no means easy. There is no difficulty in painting or saying things which make no sense whatever, which are unintelligible and therefore nothing. But to construct something that is not a copy of nature and yet possesses substance of its own is a feat which presupposes nothing less than genius. Reality constantly waylays the artist to prevent his flight. Much cunning is needed to effect the sublime escape."** We can smile at the humor and wonder at the dilemma of these strange obelisk-like figures trans-

Howard F. Collins recently joined the faculty of the art education department, Kutztown State College, Kutztown, Pennsylvania, where he teaches courses in history of art.

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Viktor Lowenfeld Readers of "Everyday Art," the beautifully designed and printed magazine published by American Crayon Co., already know about the issue of this fall dedicated to Viktor Lowenfeld. Many have asked for extra copies of this special issue and others, not yet acquainted with "Everyday Art," have also asked to see it. Word has recently come from the publisher that the issue is being reprinted and copies will be available early in 1961. For extra copies or an introductory copy of "Everyday Art," please write American Crayon Co., Sandusky, Ohio, and ask for the Viktor Lowenfeld Memorial Issue.



Paint Sprayers The youngsters in the above photo are spraying tempera colors, using medical atomizers. Mr. J. Daniel Woodward, Art Director for Ottawa Hills, Somerset, Pa., reports that atomizers are especially effective for painting rough surfaces, hard-to-reach areas and small objects such as seed pods, grasses, pine cones and similar material from nature. This novel use for atomizers comes to us from The DeVilbiss Company of Toledo, Ohio.

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NATIONAL ART EDUCATION ASSOCIATION

Plans for the 1961 Biennial Conference of the NAEA are in the final stages and the meeting at Miami Beach, April 11-15, promises to be the best yet! A new conference feature recently announced by Mr. Ivan Johnson, Program Chairman, is a two-day Pre-Conference Tour of Florida Art and Architecture. The tour will leave Jacksonville on Sunday morning, April 10, and will visit museums and outstanding examples of architecture by Paul Rudolph, Frank Lloyd Wright and others. Marian Davis of the University of Florida, Gainesville, is Chairman of the tour and may be contacted for details.

Eight intensive Pre-Conference Workshops are scheduled for Tuesday and Wednesday, April 11-12. Under the general direction of William Bealmer, State Director of Art in Illinois, the workshops have been designed to examine problems and explore ideas related to higher education, supervision, art programs for children and youth, state art associations, international art education, art schools, museums and the work of state directors of art.

Major general session speakers are: Prof. B. O. Smith, University of Illinois; John Ciardi, Associate Editor, Saturday Review of Literature; Clarice Kline, President, National Education Association and Dore Ashton, Art Critic, New York Times. Ralph Beelke, NAEA Executive Secretary and Mayo Bryce, Specialist in Art, U.S. Office of Education, will present a report on their recently completed study tour of art education programs in the Soviet Union.

Charles M. Robertson, NAEA President, recently announced the designation of Mary Adeline McKibbin as "Art Educator of the Year." Miss McKibbin, Director of Art in the Pittsburgh Public schools, is the fourth person to be so honored by the Association and she will also address a general session of the Seventh Biennial NAEA Conference. The previous recipients of this award were: Dr. Edwin Ziegfeld, Dr. Viktor Lowenfeld and Dr. Italo deFrancesco.

The following new publications are now available from the NAEA office: 1. *Directory of Members, 1960*. Lists alphabetically by state all members of NAEA on record at the close of the 1960 membership year. Price \$3.00 to members, \$6.00 to non-members. 2. *Planning Facilities for Art Instruction*. Prepared by a Committee of the Pacific Arts Association under the NAEA Information Studies Program, this publication details the facilities which are necessary for art education programs at the elementary school, junior high school and senior high school levels. Price \$1.50. Both publications may be ordered from the NAEA, 1201 16th Street, N.W., Washington 6, D.C.

Ralph G. Beelke, Executive Secretary

This column will be shared alternately between the National Committee on Art Education, the National Art Education Association, and the U.S. Office of Education, for more intimate reports of various activities.

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ITEMS OF INTEREST Continued

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Greeting Cards A colorful folder from the United Nations Children's Fund shows examples and tells how to order the distinctive note cards they offer for general use and special occasions. Proceeds from sale of the cards are used to help children throughout the world. For example, last year the UNICEF aided some 55 million children and mothers in more than 100 countries. For a free copy of the folder, with designs donated by world-famous artists, write U.S. Committee for UNICEF Greeting Cards, P. O. Box 22, Church Street Station, New York 8, New York.



James M. Carr

Sales Representative Binney & Smith Inc. announce the appointment of a new sales representative in their Central Sales Division, 221 N. LaSalle St., Chicago. Mr. James M. Carr will represent the company in Wisconsin and Upper Michigan. He will replace Mr. Robert M. Humphrey who has been appointed Manager of the Central Sales Division. Mr. Carr is married and lives in Janesville, Wisconsin. He attended the University of Wisconsin where he majored in Business Administration.

New Films Catalogs The Audio-Visual Center, Indiana University, now has available three new subject area catalogs of educational films to supplement the 1960 Catalog of Educational Motion Pictures. The subject matter areas are (1) Teacher Education, (2) Elementary Grades, and (3) Language Arts and Literature. The catalogs may be obtained at no cost by writing to the Circulation Dept., Audio-Visual Center, Indiana Univ., Bloomington, Ind.

LETTERS

Have You a Vacancy? School Arts does not operate a placement agency, but the editor has a special interest in helping locate a position for a young lady who graduated with a good record from a leading art education department in June 1960, and who has already given up two positions this school year. For various reasons we will summarize her letter, and if anyone is interested in considering her the editor will be glad to give additional information or forward any communications addressed to her. Here is a summary of her letter.

Before graduation last June she accepted an art teaching position to begin in September. She was to have 28 weekly classes in a situation where she had no art room and had to carry materials over three floors. When she arrived on the job, several additional classes had been added beyond the original understanding. Within a short time other classes were added, so that her time was completely taken up, running from one room to another all day long, except for a twenty-minute lunch period. She felt that this was too impossible a situation because it provided no time to do the necessary preparation for a good job of teaching. The principal accused her of being lazy when she told him it was too much for only one teacher. So she quit on the spot.

She was able to locate a new job which seemed to enable her to do the kind of work she had been prepared to do. After one and one-half weeks she was accused of smoking in the teachers' room, which was against the rule. She denied it, and the principal then questioned her veracity. So she quit again. Now she is in a position where it will be practically impossible to secure another teaching position—unless someone will overlook her very spunky but unorthodox behavior in two unfortunate situations. We happen to think she deserves a chance to try her hand at teaching after four years of working her way through college. Do you agree? Can you help her out? Write to the Editor.



Julia Schwartz

Some critics of art education suggest that creative expression and appreciation in art are at opposite ends of the educational spectrum. Here are thoughts showing their intimate and dynamic relationships.

Art appreciation lessons?

Criticisms of art education, as of education in general, are very often accompanied by definite proposals for change. Among such current pressures is a demand in some situations for teachers to revive so-called art "appreciation" lessons. One young art teacher reports finding the principal and many of the classroom teachers demanding that she conduct art "appreciation" lessons in which, for example, the second graders "sit, look, listen, and talk at some length about masterpieces." Another teacher, in seemingly similar circumstances, asks, "What is there about masterpieces my third grade children can appreciate?"

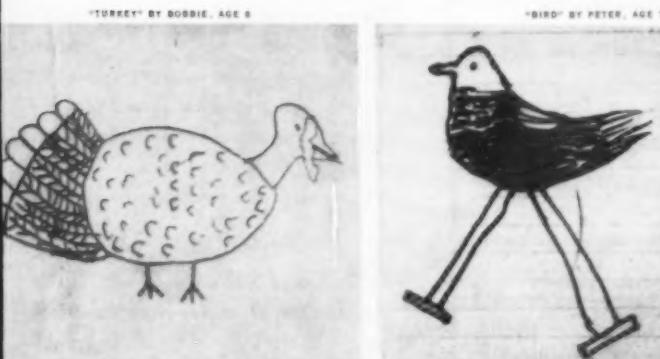
Appreciation of art involves far more than remembering names, titles, dates and bits of historical information concerning specific drawings, paintings, prints, etc. Appreciation is a manifold and dynamic process. For the child as well as the young teen-ager it is closely related to his growth in creative art expression, art skills, and general art values. In actual practice developing appreciation of drawing as an art form means becoming familiar with and interested in this avenue of individual expression. It implies learning to know and to understand possible ways in which drawing problems can and have been solved. Only by building an experiential background wherein the child is enabled to identify himself with the world being observed can his appreciation

be nurtured. This may mean calling the child's attention to characteristics of his own drawings, and at the same time, helping him to take note of similar and/or contrasting qualities in the work of others: his classmates and professional artists, both historical and current. This means that the teacher must have at her disposal ample illustrative art resource materials for such use when it is needed. It also means that the teacher herself must have a broad and rich background upon which she can draw in this kind of teaching.

The examples on this page can be used to illustrate in a brief way this approach. Even seven- and eight-year-olds can be helped to note, for example, the differences in the feel of the lines in their work. In the process of creation or after finishing they can be invited to look at the heavy slashing felt-pen lines made in drawing B and to contrast them with the much finer, lighter and more delicate pencil-lines in drawing A. The children can be encouraged to discuss the varied ways in which "feathers" were expressed by the two young artists. This discussion-observation can be directed to include works of selected professional artists.

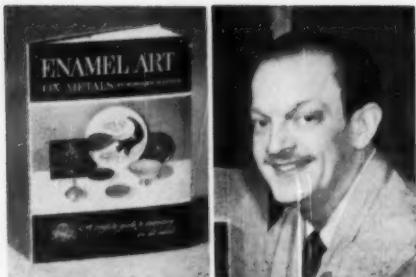
By way of conclusion it can be said that appreciation and creative expression as aspects of an art program are not opposed to each other. They are not distinct and therefore, not separable. In fact, in isolating one from the other all is apt to be lost.

Dr. Julia Schwartz is professor of art education, department of arts education, Florida State University, Tallahassee.



Even younger children can see differences in feel of lines. The lighter, delicate pencil-lines of the eight-year-old in drawing A, left, contrast with the heavy slashing felt-pen lines of a seven-year-old, B. Other contrasts are apparent.

beginning teacher



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by Edward Winter

Dorothy Rahman, Srinagar, Kashmir, India—Let me congratulate you on your successful book. It certainly is and will always be a big contribution to the advancement of American art. Artists of the future will always be grateful to your knowledge and experience. Your art has developed along with science and industry in the United States.

Maurice Delangle, Paris, France—Your book ENAMEL ART on METALS is very good. It will prove useful to my artistic son-in-law and our many friends in Paris interested in your new simplified techniques.

Roberto Alci, Milan, Italy—I am delighted with your wonderful book ENAMEL ART on METALS. You have carried the art into fields undreamed of in this country. I am showing this book to a few of my friends practicing enameling here.

Douglas C. Lillard, Salisbury, Rhodesia, South Africa—Our country is one of the largest copper mining areas in the world but unfortunately we see little of the processed metal. Your beautiful book and two enamel copper bowls were presented to us this past summer. It takes genius ability to create such works of art. We have placed these items in the window of our finest store in Salisbury.

Mary Roberts Lenz, Vienna, Austria—We were thrilled when we received your book ENAMEL ART on METALS. We remember you as a fine student at the Kunstgewerbeschule here in 1931. You have done amazing things in extending this colorful medium into large bowls and murals—a field undreamed of in Austria.

Syd Vickery, Wembourn, Wolverhampton, England—Seeing your book makes us more than ever anxious to see your large enamels for architecture exhibited in this country. You have pioneered in this field of huge art works on all types of base metals with new techniques unlike anything in the British Commonwealth.

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ART FILMS

Creative art, music and photography are blended superbly by Norman MacLaren in many films—some have been reviewed in this column. Observe some of his techniques in "Interview with Norman MacLaren" (24 min. sound, b/w), a program from the TV series *Window on Canada*.

MacLaren demonstrates three methods of working on or with motion picture film. The first sequence involves one drawing and a movie camera on a mobile tripod. He begins with a basic chalk drawing and a musical background of a French folk song. This drawing is photographed. He then changes parts of the picture and it is again photographed. This process continues throughout the song. The many drawings are "lost" except on film as he works and reworks the original.

The second demonstration incorporates multi-exposures of drawings from different points of view; as many as nine exposures of some of the over one hundred drawings were necessary to complete the film. His third method is perhaps his best known; that of application of dyes directly to the motion picture film. This clip is done to a boogie beat with the interesting shapes and variation of line sizes and directions presenting an exciting imagery.

Other MacLaren films reviewed and recommended are: *Begone Dull Care* (6 min. sound, b/w). Shape and form painting on film. Jazz background. *La Poulette Grise* (The Gray Chicken), (6 min. sound, color). Photos of paintings. French chart as background. These were produced by the National Film Board of Canada and are distributed through International Film Bureau, Inc., 332 South Michigan Avenue, Chicago 4, Illinois.

Dr. H. Gene Steffen, reviewer, is the coordinator of audio-visual services for the State University of New York College of Education, Buffalo; has taught both art and industrial arts.

Harry Wood

Dr. Harry Wood, past-president of Pacific Arts, is art department chairman at Arizona State University, Tempe.

Dialogues on Art, by Eduard Roditi. Humanities Press, 1960, \$6.00. This amusing, readable, and stimulating little book contains face-to-face interviews with twelve patient artists assailed in six languages by the incredibly knowledgeable author. Sometimes he swamps his subjects with his own interpolations like an apple-polishing sophomore who just boned up fifteen minutes ago. Poor Giorgio Morandi, the Italian bottle-painter, for example, is flooded out by Roditi's choice but rude little plugs for William Harnett and Georgia O'Keefe, of whom he never heard. On the other hand, Chagall's unquenchable monologue in French-Yiddish-English rides him down gleefully.

Despite these Socratic annoyances, the dialogues contain significant and often profound material found in no other book. There is hardly any of the cookbook or workshop type of information. The author is not only aggressive as a questioner, but well informed enough to draw from his well-chosen group of artists deep insights into their own basic motivations. He had the good sense to ask no questions which were trivial or merely gossipy. Only once did he run into an inarticulate type (Joan Miro) who grunted one-syllable answers which he unabashedly includes, confessing his frustration. The replies of Oskar Kokoschka, Pavel Tchelichew and Henri Moore, however, are a feast. Such themes as action painting, Jewish art, 20th century sculpture, anxiety, and metamorphosis are approached from many angles, all quotable for classroom teaching.*

Letter Design in the Graphic Arts, by Mortimer Leach, price \$12.00, Reinhold, New York, 1960. At one stroke this book has made obsolete all the previous hodge-podge of books on lettering, typography, and sign-writing used by teachers. Not a single angle is neglected, from letter design to layout, from production to theory. Nearly every world authority on hand lettering and type design is quoted in the book, with extensive examples to illustrate his remarks. The author's own fascinating experience in inventing a special type face to be used exclusively in Chevrolet advertising, is fully pictured and described. The availability of this comprehensive and beautiful book should destroy the last excuse of the criminally-lazy teacher who still relies on a sign-writer's sample book, or who merely assigns a set of Roman, block letter and script alphabets and a poster.

The many ways in which the workhorse faces of modern typography (Century, Bodoni, Clarendon, Stymie, Caslon, etc.) can be informalized by being "bounced" and revised to give special flavor to communication will provide much needed motivation for this pedestrian, practical subject.*

Catalogue of Colour Reproductions of Paintings Prior to 1860 (Unesco, 1960, \$4.50). A paperback book

new teaching aids

of one hundred seventy-eight black and white thumbnail reproductions of famous paintings available as colored prints; selected by U.N. experts under Dr. Kurt Martin of Munich. Indispensable to teachers. Sample contents: 21 Holbeins, 30 Dürers, 16 Rembrandts, 52 Chinese, 32 Russian icons, 15 Corots, 7 Blakes, 2 Australian bushmen. Fascinating to compare Raphael's portrait of his serious-minded teacher, Perugino with Lundberg's foppish portrait of Francois Boucher.*

Der Blaue Reiter, by Lothar-Gunther, Buchheim, price \$27.50, Buchheim, 1959. This beautiful large book, with its 400 black and white and 50 gorgeous color plates will take its place alongside parallel books on German Expressionism by Peter Selz and Bernard Myers, as indispensable tools in the understanding of the German Expressionism, which evolved before World War I. Although the text is in German, teachers, especially those who love color, will welcome it, since it contains many pictures rarely published. The pictures of each important artist are arranged to show his development. A generous collection of photographs of the artists humanizes them at the end. Kandinsky, of course, clearly remains the intellectual and artistic leader of the "Blue Rider" group, but lesser known names such as August Macke, whose career was cut short by the war, grow in importance under careful scrutiny. The lawsuit of Kandinsky's widow, seeking to suppress this book because of its revelations about his relationship to artist Gabrielle Munter, has made it an international cause célèbre. Indirectly, this may help to bring the dazzling glory of early expressionist painting before an ever broader audience.

Appenzell Peasant Art, by Rudolf Hanhart, price \$10.50, Hastings House, New York, 1959. Swiss cowherds and their cattle painted by peasant artists are an interesting variation on the "primitive" painting whose importance in world art begins with Henri Rousseau and continues with the likes of Grandma Moses. The prize cow painted in 1949 by the most famous Swiss primitive, Lammler, and those painted on the bottoms of wooden milk-pails, bear striking resemblance to Ferdinand the Bull. Parallel text in English and German with seventeen color plates showing fascinating views of ancient carpenter shops, dairy farmers' card games, Sunday clothes, and cattle drives into the mountains.

Newgold's Guide to Modern Hobbies, Arts and Crafts, by Bill Newgold (McKay, 1960, \$4.50). An entertaining smörgåsbord of appetizers aimed at wiping out boredom.*

Any book review followed by a * may be ordered through the Creative Hands Bookshop, 111 Printers Building, Worcester 8, Massachusetts.

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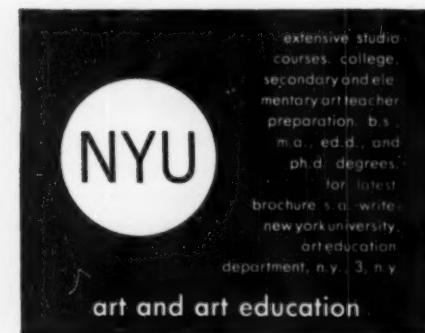
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Alice A. D. Baumgarner

A highly-respected art educator gives a thoughtful reply to each question of everyday concern raised by teachers. Her sincerity and integrity have made this one of the most widely-read regular features.

Do you have any information on "Teaching Art in the Elementary Grades?" Also in the Secondary Grades? Would appreciate any help you can give me. Vermont

Your question is such a big one. You might seek assistance from Mrs. Isabel Mills, Assistant Professor of Art, at University of Vermont. You could discuss your specific questions and perhaps borrow from her copies of Art Guides from other states. Cities such as New York and Denver—and many in between and around have prepared guides for art education. Closer at hand are the articles in this magazine! You might make progress if you first determine your purpose—set up some goals—select one phase of experience, or one age group and study this in detail. You can see limitless possibilities for art experiences when you work closely with children and prepare to stimulate and guide them. Mere activity is never enough. Expression that is motivated by purpose and can be pursued with eagerness, that will stand under scrutiny of evaluation for quality is the direction to aim.

Could you offer any suggestions for an art appreciation program for grades 6, 7 and 8? I would like to introduce the children to the subject. They get very little if any of it aside from poster or holiday pictures. I'm supposed to be an artist. It was my major at school but now I'd need a starting point for the elementary grades. New York

Why not start your planning by considering the things, listing things—you would like your pupils to come to know so that they might understand and like, and eventually come to appreciate.

It would be natural to suppose that you might start such a list with pictures. Why? Have you looked at the ground in the forest? What tints and shades have you seen? What texture of pine needles, ferns, lichens, mosses, stumps, tree trunks! Or have you observed textiles, the weight, the weave, the feel, the color? How many kinds of wood could the children find and really see how different is the end grain, the quarter-cut!

You can ask children to bring to school the prettiest thing they own. You could have some examples of well designed dishes or vases and discuss design—for what? Consider with the children, seek their opinion about objects—help them to



GEORGE PATRICK PHOTO

become sensitively aware of good design. Get them to look for design in all things. Have them make arrangements and organize displays. You could bring magazines to have children select an advertisement that is well designed. Help each to find for himself what makes a design good. Get each looking, thinking and evaluating. Have each see that art of importance may now be a taken-for-granted part of his life.

You might turn to books and pictures. You could invite an accomplished painter, sculptor or craftsman to bring some examples of his work to discuss with the children. You could borrow art work to display attractively. Your PTA could be invited to purchase reproductions of painting and sculpture for the school. Room Mothers could help with transportation to get your pupils to museums and galleries. You could rent films and slides to study with your pupils. You see there's so much to choose among! You must first select, then plan. Of course you will want to have the children express their concept of design through the use of materials.

Cut-paper arrangements can focus attention on design without involvement with the technical skill required for picture making. With success in the first, confidence to develop in the second can follow. Let's have the children be more active than just looking and listening.

You can find much in such books as Strache, W., *Forms and Patterns in Nature*, N. Y., Pantheon, 1956; Downer, M., *Discovering Design*, N. Y., Lothrop, Lee & Shepherd Co., 1946; Emerson, S., *Design*, Scranton, Pa., International Textbook Co., 1953; Kuh, K., *Art Has Many Faces*, N. Y., Harpers, 1951; Riley, O., *Your Art Heritage*, Harpers, 1952. Try books on art education: de Francesco, I. L., *Art Education*, Harpers, 1958; Reed, C., *Early Adolescent Art Education*, Peoria, Ill., Bennett Co., 1957.

Address questions to Dr. Alice Baumgarner, State Director of Arts Education, State House, Concord, New Hampshire.

questions you ask

I.Q. Road to Mediocrity

EDITORIAL



If this old world doesn't quite make it, and explorers from another planet eventually make some sense out of the ruins, it will be irony if they give credit for our stupidity to too much faith in the "intelligence" quotient. Before the advent of the I.Q., a man was known by his *deeds*, or (in those cases where there was no evidence of a man ever having done anything) by "the company he keeps." Educational statisticians and pigeon-holers have changed all that. Now, men from six to one hundred six are known by those nebulous numbers which are supposed to show whether one has the mind to do something—if he has

the mind to do it. The "capacity" of each child, as measured by these I.Q. tests, follows a fellow around all of his school days. He is not supposed to know the capacity of his own mental tank, but he can get a good clue by the amount of stuff his teachers try to pour into it. If he is segregated from his own peers, given more than the usual amount of work to do, steered away from those earthly and frivolous things that a fellow can enjoy only when he is a child, then it is a safe bet that word has gotten around about his I.Q.

Today we have enshrined intellectual capacity as a kind of sacred golden calf in education. Curriculums are being changed, new courses are being added, teachers are taking refresher courses, new teaching techniques are being developed, the "bright" student is being carefully "counseled" away from courses and activities which may dull his brightness, and special scholarships and other inducements are being offered to attract the best "brainpower" to college. Under the urgency of the times, the nation is rediscovering the schools, and teaching is becoming almost respectable—if you teach the right courses. Yet, this very emphasis on exploiting the capacities of the high-I.Q. student, to the extent that it causes us to minimize our efforts to develop *equally-valuable* gifts, could very well be the Achilles' heel that leads to mediocrity and impotence. First of all, we are not quite sure that the I.Q. really *does* measure intelligence, at least the kind of action-intelligence that is called for in these times. More about that later. In the second place, actions are not stimulated solely by the thinking process, and we have to reckon with physical, emotional, social, metaphysical, and intuitive forces and stimuli. In the third place, even if we are able to develop people who can come up with the right answers, there are social and political

capacities that must be developed if our creative brainpower is to get a chance to work in the complex world of today.

The kind of intelligence that we need so badly today is action-intelligence, not passive and esoteric intellectual capacity. This ability to invent new relationships and new forms, to conceive and create, is not measured by standard "intelligence" tests and contributes little to the I.Q. score. Recent research proves that intellectual capacity and creative ability are separate qualities and that one may be highly gifted in one area without being significantly gifted in the other. Studies by Guilford, Cattell, Beittel, Lowenfeld, and others have helped us understand elements of creative ability, a first step in any effort to measure it. Now two University of Chicago professors, Getzels and Jackson, have made a monumental study of *high-creative* students contrasted with *high-I.Q.* students (published in a recent monograph on *The Gifted Student* by the U.S. Office of Education), which places creative ability at least on a par with intellectual capacity. Although those of us who are sensitive to creativity in students may not need test scores to verify what we observe without them, this study could do much to confound and confuse the educational statisticians who rely so heavily on the I.Q. It does suggest that since creative ability is at least fully equal in significance to intellectual capacity that our emphasis on the I.Q. is lopsided and inadequate without comparable interest in discovering and developing creative potential—in *all* students, even in "intellectuals."

Guilford found that *divergents* (creators) go off in all directions in seeking a solution, enjoy the uncertain, are more flexible and adaptable, invent new answers instead of relying mainly on past solutions; while *convergents* (intellectuals) seek the "safety and security of the already known," and converge on an answer believed to be more acceptable. It will no doubt come as a surprise to find that Getzels and Jackson discovered that *high-creative* students do as well on standard achievement tests as *high-I.Q.* students. But the teachers actually prefer to have the *high-I.Q.* student in class because he is more compliant and less rebellious than the *high-creative* student. And they admit that in spite of their love for the highly-intellectual student that the student with social skills is more likely to succeed as an adult. All of which suggests that before we go off half-cocked in education that we need to make a careful study of the *different* capacities that are needed today. If we do this, we may find that *everyone* has something to offer.

D. Kenneth Dinebrenner

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